

UNIVERSITY OF MICHIGAN
LIBRARIES
NOV 25 1953
ARCHITECTURE LIBRARY



A D

ART DIRECTOR AND STUDIO NEWS

november 1953 | 25 cents



moore



ray app, illustrator, has a truly exceptional ability to impart a warm human feeling of life to his figures. His amazingly accurate sense of line and form . . . his unusual brilliance as a colorist make one feel the extraordinary rightness of his work. These are the qualities which capture the eye, satisfy the perceptive mind. One of America's top illustrators, ray app is associated with **klings studios in chicago***—another outstanding artist on our staff.

* 601 N. Fairbanks Ct.
DElaware 7-0400



PHOTO- LETTERING

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

Nov. 1953
Advance
Showing

It is our pleasure to present **DAVID INFORMAL**
one of the most distinguished type faces in our collection
the newest type design of Ismar David
it is now available in two weights:

David Informal

David Informal Black

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

SPECIMENS ARE AUTHENTIC ISMAR DAVID DESIGNS AND CARRY ROYALTY

- ★ ARTISTS MATERIALS
- ★ DRAFTING SUPPLIES

THE FLAX CO.

176 N. WABASH AVE.
CHICAGO 1, ILL.

Phone: Financial 6-4395

RAPID SYNCHRONIZED SERVICES... FILM LETTERING and TYPOGRAPHY

TYPE... AND CHOICE OF MANY
HAND LETTERING STYLES

ONE SOURCE
ONE RESPONSIBILITY
ONE PURCHASE ORDER
ONE CALL
ONE DELIVERY
ONE BILL

RAPID FILM-LETTERING PRICES
ARE LOW... BUT STILL
LOWER IF YOU ARE ALSO A
RAPID TYPE CLIENT!

Get the story of Rapid
Synchronized Services first
hand — please call

Murray Hill 8-2445

RAPID TYPOGRAPHERS Inc.
305 East 46th Street, New York 17, N. Y.

FREE specimen book of Rapid
Film-Lettering on request!



Marchant

Another talented artist backed by a fine studio service

HAROLD MARCHANT is a versatile artist who draws in color, black and white and line. He excels in scratchboard rendering of both figures and mechanical subjects.

Charles E. Cooper, Inc.

Advertising Art

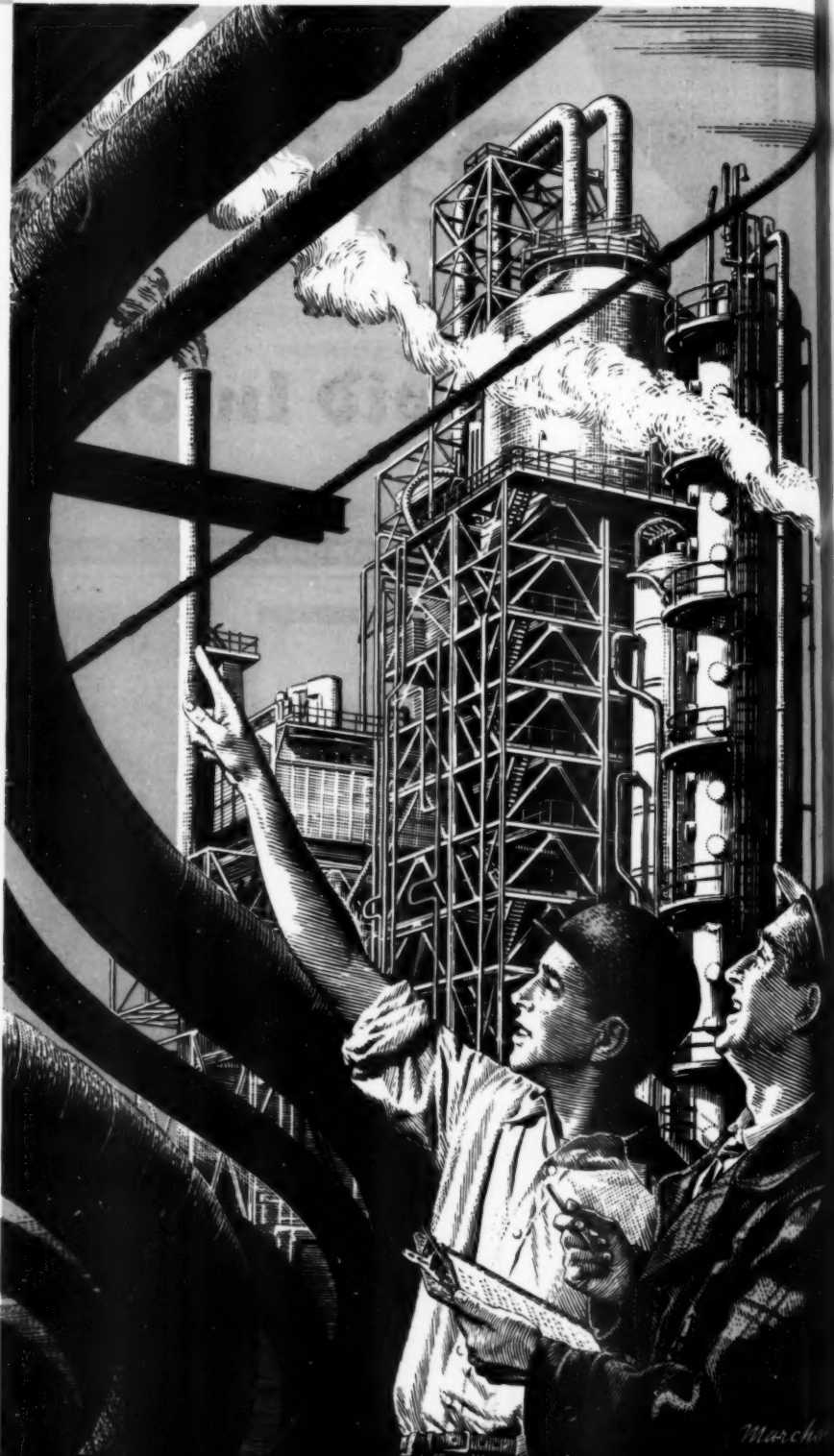
136 E. 57th St.
New York 22, N. Y.
PLaza 3-6880

Sales Representatives

Roy Deming
Nino Giarratano
John Hickler
Edward Moclair
Jack Randall
Richard Schwarz
Thomas Whitmore

The Technigraphic Company
2016 Walnut St.
Philadelphia 3, Pa.
LOcust 4-4870

Fred Kopp Advertising Art Studio
301 So. Harvard Blvd.
Los Angeles, Calif.
DUnkirk 9-3118



Marchant

ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President. Arthur Lougee, Detroit, Vice President. William Miller, Chicago, Vice President. Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 8

IT MAY NOT BE THE HARD SELL AFTER ALL

DON BARRON

Two or three years ago, whenever art professionals discussed their probable hard sell efforts in the buyer's market to come, few ever imagined one format which seemingly is setting the pace for late 1953.

The immediate origin is in the successful editorial treatment developed by Hewitt, Ogilvy, Benson & Mather for a group of advertisers particularly interested in the upper income level's such as Hathaway shirts, Viyella fabrics and England's Travel Association. The elements are easily recognizable: An outside bleed, color photograph; remarkable unadvertising-appearance of the subject photographed; the relatively small amount of informative copy slanted away from impossible claims; the editorial type caption set as small as 18 pt.; and the text set double column in a traditional text type face such as Caledonia or Garamond.

The aim was obvious—to get a magazine's proven readership and acceptance for a very clever substitution of editorial material. Their technique revitalized an interest in editorial type ads. From this has come many variations, but few as historically interesting as an all-type advertisement which appeared this Spring for Procter & Gamble. Soap firms are not noted for setting the pace. Nor are they noted for understating their claims. But here was an insertion which said little more than that P & G after many years in business, was pretty good at making soaps and detergents. The typography was, if anything, crude, and the absence of a housewife grinning from ear to ear over her white, white, white stuff was a shock in itself.

Since then the typography has been cleaned up a bit and art added here and there.

Intentional or not, these elements—typography, little or no art, and short informative copy marked a highly original variation by HOBM for the broadcast of all mass markets, soap. The techniques must be effective because most Fall issues carry a sizeable proportion of insertions which, although based on the editorial style, go far beyond the original pattern. Chrysler, having already gone its own independent postwar way, now comes up with an intricate format which neither looks like an ad nor an editorial feature. Just as P & G omitted the grinning housewife, Chrysler shows the back end of a car so small it can hardly be identified. And most of the copy is devoted to California mountain roads.

Old Overholt has a double spread, the left page being a true editorial type ad, B&W, about one of its earliest sheet posters. The right hand page, full color, carries the sales message. Rinso's "How to . . ." series is almost straight editorial, both in appearance and content. Cannon is running a very busy pix and caption double spread, the kind ordinarily used for the

(Continued on page 103)

CONTENTS

THIS MONTH	November, 1953
The Quinsy Report	16
Dear Bill:	22
Chicago's Show	44
Case History, Magazine Redesign	58
Decca Record Albums	60
Chicago's Studios	63
Trends in Greeting Cards	64
Chicago's Poster Shows	66
Display Design & Production	68
TV Animation	70
Upcoming Photographer	72
Production News	73
Pocket Book Art	80
EVERY MONTH	
Tax Talk	7
Business Briefs	8
Letters	10
AD&S News	37
Trade Talk	85
Bookshelf	104
Classified	106
Ready Reference	106

Publisher, Donald Barron

Editor, Edward Gottschall Designer, Ken Saco
Advt. Manager, L. H. Bremer Ass't Editor, Dorothy Chapple

Associate Editors

Harald Torgesen, Atlanta	Robert B. Connolly, Minneapolis
DeWitt Battams, Baltimore	Harry Steinfield, Montreal
Thomas Baker, Boston	James Patterson, Nashville
Dan Smith, Chicago	Wm. R. Morrison, New York
Richard F. Koppe, Cincinnati	W. Frederic Clark, Philadelphia
Parker J. Heck, Cleveland	Fayette Harned, Rochester
Robert Roadstrum, Detroit	Tom Yamada, San Francisco
Thor Hauge, Los Angeles	Hal Peterson, Seattle
Eric Aldwinckle, Toronto	

Art Director & Studio News, published monthly by Art Director & Studio News, 43 E. 49 St., New York 17, N. Y. Plaza 9-7722. Subscription price \$2.00 per year; \$3.50 for two years. \$2.25 a year for Canada and other countries. Back issues 30c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Copyright 1953. Entered as second-class matter at the post office at New York, N. Y.

When
it's important
to have a brush
that snaps back
to a perfect shape
and a firm, fine point
after each stroke . . .
when you want a brush that will obey . . .
then demand
the brush
specifically designed
to answer
your needs . . .

Delta's "Jewel"



Delta's "Jewel" (Gold-Tip Series) is available through your favorite art material dealer.

Size: 000 00 0 1 2 3 4 5 6 7 8 9 10

Price ea: .80 .80 .90 1.00 1.20 1.50 2.00 2.50 3.25 5.00 5.50 7.75 10.00

delta

brush mfg. corp., 119 bleecker street, new york 12, n. y.

tax talk

MAXWELL LIVSHIN, C. P. A.

Q. Is there a limit to the amount of rent that an owner of leased art studio premises can charge his own company?

A. Sometimes the Tax Court places a limit. In a recent case, a large monthly rental was paid by an art studio corporation to its president (who was the lessor, as well as owner of 90% of the corporation's capital stock). The Tax Court held that the payment was excessive and not deductible in the amount the rental exceeded the terms of the original lease prior to the purchase of the premises by the president.

Q. Where an artist's studio is sold, and soon thereafter repurchased, is there a profit?

A. In a recent case, the Tax Court ruled that, even though the price paid for a one-half interest in an agency was identical to the price at which it was sold, the sale and repurchase involved different things since the assets and the clientele had changed in the meantime.

Q. Does the transfer of an illustrator's exclusive contract result in a sale?

A. No. In a recent decision, the Court ruled that the transfer of this type of contract by an agent to an agency did not result in a sale and ordered that one-half of the commissions received by the agent and paid to the agency, pursuant to the transfer agreement, be reported as ordinary income rather than long term capital gain.

Q. Are bank records open to a Revenue Agent for a "fishing expedition"?

A. Bank records and statements are not available to a Revenue Agent for tax exploration purposes. However, where there is a likelihood that the bank's records may have a bearing on the tax liability of the taxpayer, the examination of this information may be allowed.



Mr. Popodopoulos was amazed...

and **DUN & BRADSTREET** was pleasantly surprised to say the least when they won the "best of industry award" of the Direct Mail Advertising Association with this campaign.

Boyan & Weatherly studio hadn't expected it either — we just worked with our usual "leave no stone unturned" approach on this assignment — as we do on every job.

Want to find out what a fresh approach can do for you? It's easy as picking up the phone — JU-6-1870

Contact: George Lynch • Kenneth Powers • Gloria Orsenigo
Joseph Boyan • Goodhue Weatherly • Helen Hubel

For Illustration—
BOYAN & WEATHERLY, Inc.
15 West 46th St., New York 36, N. Y. • Telephone: JU-6-1870-1874

It's all covered in this great book — your most useful "idea file" of the year.

32nd ANNUAL

ADVERTISING AND EDITORIAL ART

of the Art Directors Club of New York



400 pages, 8 x 11 1/4, more than 400 illustrations, 30 in full color,

\$10.00

Year after year, the Bible of art directors and designers
The one permanent record of outstanding achievement

Order from your bookseller or art dealer or direct from
the publishers:

VISUAL ARTS BOOKS

Farrar, Straus and Young, 101 Fifth Ave., New York 3

business briefs

1953's hottest art market is Detroit. While all ad art markets have plussed billings over 1952, the motor city has outpaced the field. In great part the increases have emerged from the larger ad budgets due to the stronger competition for car sales. There is much encouragement for all art professionals should this pattern develop for other products in or entering a buyer's market.

Diversified advertisers have also been a boon to Detroit. One major studio, for example, exists independently on car art, a feat wholly impossible just a few years ago.

The local market has begun to make progress in satisfying the demand for illustrative art. However, the demand for layouts still seems to be greater than the supply. Detroit photography is advancing more slowly than any other section of the field.

In New York and Chicago September started off slowly. After the 15th activity picked up and by early October was strong.

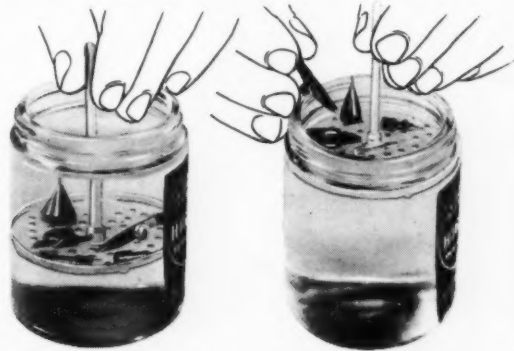
Advertising emphasis is shifting to soft goods. The switch will become increasingly noticeable in the months and year ahead. Although manufacturers of home appliances will try harder than ever to sell, the average consumer is pretty well stocked up with hard goods that he has been buying furiously the past few years. Soft goods manufacturers reason this is their chance to get more of the consumer dollar and are expected to intensify their advertising and sales efforts accordingly.

Buying power, not production capacity, is now the keynote to long term economic stability. Government economists agree with Lasser that buying power exists, point out that making more of it actual rather than potential can help ward off the much talked of recession. If industry and business buy this thinking, the long term outlook for advertising and ad art is good.

Countering any possible downward trend are four favorable factors, cited by Swift & Co. economists, Henry Arthur: big birth rate and record youth generation; continued huge demands for investment; government fiscal policy encouraging purchasing power; and competition for markets.

For your added
convenience
... a handy new
**HIGGINS
PEN CLEANER**
package

It would be difficult indeed to improve on the popular cleaner which makes all your brushes, pens and instruments better than new... but we now make it even easier for you to use!



A plastic strainer in each new 6 oz. jar invites you to drop instruments and parts unconcernedly in cleaner.

Simply lift strainer to retrieve thoroughly cleansed instruments without soiling fingers and without clumsy fishing in jar.

**ODORLESS
NON-INFLAMMABLE • NON-VOLATILE
HARMLESS TO HANDS, CLOTHING,
BRUSHES, AND INSTRUMENTS**

new 6 oz. jar



HIGGINS INK CO., INC., Brooklyn, N. Y.

TRADITIONAL
Winsor & Newton
QUALITY

**Series 7
"ALBATA"**
THE WORLD'S
FINEST
WATER COLOR
BRUSH

Finest Pure Red
Sable Hair Brushes
that possess great
strength and long
fine points.
Available sizes
000 through 14.

DESIGNER
SUPERFINE
GOUACHE COLORS

Commercial Artists
and Illustrators
will find these
colors superior to
any poster or
ordinary gouache
color. A range of 59
colors of extreme
brilliance, priced
right for general
studio use.

902 BROADWAY, NEW YORK 10, N. Y.

Canadian Agents: THE HUGHES OWEN CO., LTD. • Head Office, MONTREAL



TONI FICALORA

12 East 42nd Street, New York 17, N. Y. MUrray Hill 7-0356



To really button that creative art job down

see the Whitaker Guernsey Group

at 444 E. Ontario Street, Chicago, Ill.

Whitehall 4-6809

letters

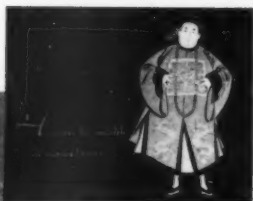
**Why worry about technique imitations —
it's ideas that count!**

Regarding the Dale Nichols article in the August issue of *Art Director & Studio News*:

Let's face it! Commercial Art is dedicated to "change," monetary, esthetic and historical. Those of us who make a living in this field, be he illustrator, Art Director, or layout man, would do well to learn that if we continue to produce work that is no better tomorrow than it is today we are doomed to a short commercial life. The very nature of the field demands new talents and styles. That, in my opinion, is the basic cause of plagiarism. Because of the never ending pace, we have to cast about among publications for ideas. We just can't seem to keep an Art Gallery in our clip file. When we are inspired by published works, we are apt to look no deeper into the artist's meaning than the superficial style. If we ape this style we are only imitators. Thought is the basis of originality coupled with much smudging and doodling, not style alone. Any artist, of whom it can be said, "he has a popular style," should be aware that this fact is apt to breed competition.

Fortunately, or unfortunately, depending on which side of the cash register you are standing, it's only the 'comers' and third rate hacks who imitate to the brush stroke, their idols. They do not "catch on" until they bring that elusive part of their personality to their work that makes each artist have a style. One should have a healthy fear of them and accept the challenge their imitation offers. No mere imitator can compete with original thinking. No artist, especially a popular one, can hope to constantly paint Vermont, or pretty girls, or 'tear jerkers,' to the exclusion of every other subject without running the risk of being copied. When style and subject matter go hand-in-hand it is a simple matter to imitate.

Style and technique seem to be 'the big thing' today in all branches of art schooling. The same can be said for most art books that give instructions from the type of breadboard to buy to how to hold a palette. The untried artist can find, only through his own experience, that to 'be himself' is the shortest road to success. Also, it seems that a part of today's thinking is based on imitation, for if Joe Blow can make a success doing it that way, then any-



1953 BEST OF INDUSTRY
GRAND Award
 OF ACHIEVEMENT



presented to

ROSS ART STUDIO

IN RECOGNITION OF THE IMPORTANT PART PLAYED IN THE CREATION OF THE AWARD-WINNING DIRECT MAIL CAMPAIGN SUBMITTED BY UNION BAG AND PAPER CORPORATION

DIRECT MAIL ADVERTISING ASSOCIATION, INC.

BOARD OF JUDGES

S. H. Bennett
S. H. BENNETT
Chairman

Henry H. H. Paul
HENRY H. H. PAUL
President

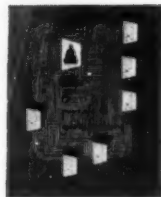
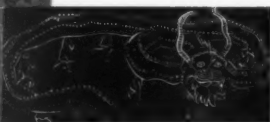
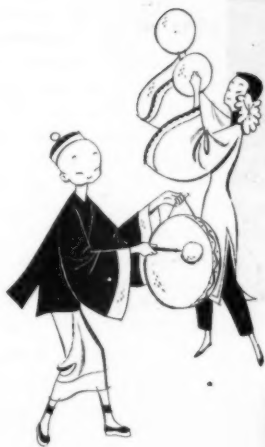
Paul R. Paul
PAUL R. PAUL
President

Robert J. Walker
ROBERT J. WALKER

Percy Harvey, Jr.
PERCY HARVEY, JR.

Paul Brink
PAUL BRINK

A. A. Grant
A. A. GRANT



IT'S GRAND

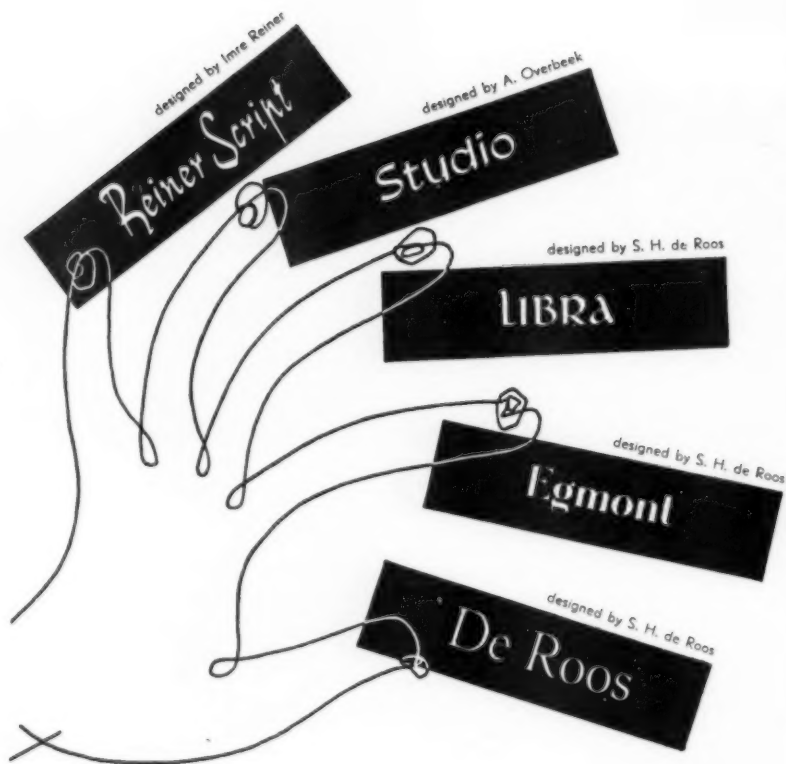
- to be honored with a top award
- to be serving top clients
- to be staffed with top men

IT WOULD BE GRAND

- to be serving you

ROSS
Advertising **ART**
STUDIO

5 Columbus Circle, New York 19, N. Y.
 Circle 7-1297



Renowned artists letter for you

when you specify these superbly designed faces, cut by

Typefoundry Amsterdam

Stocked and distributed by
AMERICAN TYPE FOUNDERS
 Elizabeth B. New Jersey

Imported by Amsterdam Continental Types and Graphic Equipment, Inc., 268-276 Fourth Avenue, New York 10, N. Y.

letters

one who does it like Joe Blow is a cinch for success.

The highly specialized (so-called) studio and agency setups only add fuel to the fire by attempting to satisfy a client of questionable taste, when they condone imitation. The reasons for this may be many but two glaring ones are lack of funds to pay the original artist and the simple fact that he is too busy with previous commitments to accept the job. The dilemma, of course, lies with selling the artist on style alone. Style and ability do not necessarily go hand-in-hand. When ability means knowledge of subject matter then this should be the main prerequisite. Commercial Art is no better than the talent that is available to produce it.

Have you ever heard of a fashion designer who complained of imitators? Imitators are his proof of success. With him, each season it's something new and different, if only slightly so. In like manner it might be said that any artist who hangs his hat on a changeless style should last only one fashionable art season. The style may sell the artist for awhile but it's always been the idea that sells the art. May it always be so!

Earl Barnett, AD, Associated Display Service, Chicago.

If something new has been added

If "Something New Has Been Added" then I'm all for "plagarism." After all it's no easy thing to achieve the merit of the master. How many Norman Rockwells, Hemingways, Debussys are there? And don't think for one minute that their art was created through pure inspiration. If you copy verbatim, you are stealing. When you make the least alteration you are either adding your genius to a creation in order that we may have one more artist to appreciate, or you are destroying, quickly, the essence of excellence. In the stiff competition of any artistic endeavor you will soon fall behind.

And here a good deal is left up to the wise art director or buyer who should look only for top notch artists. If budget hampered he should look for the newcomer who has taken a preconceived art pattern and added something new to it, thereby creating with help, what might never be attained otherwise.

Jean Moors, Art Representative,
 The Illustrators' Group, N. Y.



Here Type Can Serve You!

Bundscho furnishes a modern and diversified service to advertising agencies and advertisers. An outline of this complete service is listed below.

We make layouts and type specifications for anything involving type.

We check your layouts for accuracy, practicality and possible improvements in physical appearance.

We set and put into type, magazine, trade paper and newspaper advertisements.

We also set direct mail promotion such as sales portfolios, booklets, brochures, announcements, dealer helps, books, house organs, price lists, catalogs, folders, fiscal and annual reports, prospectuses, and calendars.

We pull quantity proofs, good, clean and sharp in one or more colors including color process for merchandising and sales work, and proofs for photographic, lithographic or engraving use.

We pull bronze, reverse or regular reproduction proofs on glassine, acetate for offset, lithography or rotogravure use. Also acetate adhesives for layout or finished art work.

We print booklets, folders, announcements, price lists, mailing pieces, dealer helps, reprints, etc., in black and white or in color.

We furnish accurate, well-justified forms to the printer, ready to lock for press, or to the electrotyper for plating.

We ship material accurately and as promised, maintaining fast pick-up and delivery service, including motorcycles for Chicago service, and a competent, complete shipping department with train, plane and post office knowledge.

We co-operate fully in the production of your advertising with such sources of art and supply as you may have established.

Our supply of type faces and equipment is modern and up-to-the-minute at all times.

We serve practically all the leading agencies, most art studios and artists, retail stores and a large number of manufacturers and commercial establishments in the Middle West and throughout the country.

Send for our 28-page "One Line Specimen" folder showing our various type faces or write us for further information. Do it today!

J. M. BUNDSCHO, Inc. *Advertising Typography and Design*

180 NORTH WABASH AVENUE • CHICAGO 1, ILLINOIS
RAndolph 6-7292

Page 4.

BOSTON

QUEBEC, P. Q.

VIA CANADIAN PACIFIC AND QUEBEC CENTRAL RYS.

READ DOWN READ UP

Daily		Daily		Condensed Schedule		Daily		Daily		NEW ENGLANDER
325	5	302	20	TABLE 1		302	20	302	20	
P.M.	A.M.	A.M.	P.M.	Miles		A.M.	P.M.	A.M.	P.M.	
8.45	9.00	0.0	Lv BOSTON (No. Sta.)	Mass.	Ar	8.03	7.30			
9.23	9.38	25.6	.. LOWELL	..	..	7.26	6.52			
9.45	9.58	39.0	.. Nashua Un. Sta.	N. H.	..	7.05	6.30			
10.12	10.24	55.7	.. MANCHESTER	..	..	6.37	6.06			
10.48	11.02	73.3	.. CONCORD	..	..	5.59	5.30			
12.50	..	Miles	Ar White River Jct.	Vt.	Lv	4.00	..			
1.30	..	..	Lv White River Jct.	..	Ar	3.50	..			
2.40	..	..	..	B. & M.	Lv	2.20	..			
2.50	..	..	..	C. P.	Ar	2.10	..			
..	12.32	124.6	Lv PLYMOUTH	D. & M.	Ar	..	3.59			
..	1.55	166.9	Ar Woodsville	..	Lv	..	2.46			
..	2.10	163.9	Lv Woodsville	C. P.	Ar	..	2.33			
3.23	2.41	187.4	Ar ST. JOHNSBURY	..	Lv	1.28	1.50			
3.50	3.05	196.1	.. Lyndonville	..	..	1.12	1.31			
4.39	3.47	216.7	.. Barton	..	..	12.30	12.52			
5.05	4.15	230.9	Ar NEWPORT	Vt.	Lv	12.01	12.26			
5.25	..	230.9	Lv NEWPORT	..	Ar	11.30	10.00			
6.55	..	270.9	Ar SHERBROOKE	P. Q.	Lv	10.01	10.20			
12.25	..	417.9	Ar QUEBEC	..	Lv	4.20	..			
5.20	4.25	230.9	Lv NEWPORT	Vt.	Ar	11.50	12.20			
5.47	4.50	245.2	Ar North Troy	..	Lv	11.22	11.52			
6.11	5.17	261.9	.. Richford	..	..	10.55	11.24			
7.05	6.13	295.6	.. Farnham	..	..	..	..
7.23	6.35	309.3	.. St. John	..	..	..	..
8.10	7.35	338.7	Ar MONTREAL	..	Lv	..	..	

Before and after the Boston and Maine Railroad timetables were restyled with the Monotype Times New Roman. One of the contributing factors in the choice of this type was its characteristic of looking larger, size-for-size.

EQUIPMENT
TRAINS Nos. 5 and 20.
ALOUETTE
 Parlor Cars. ★ Boston and Montreal (Broiler Buffet Observation). (Dining Car facilities available to coach passengers.)
 Coach. Boston and Montreal.



Boston-Montreal-Quebec

I Boston-Montreal-Quebec via Can. Pac.-Que.

Miles	Via	Rail-road	Red Wings	Alouette	READ DOWN	Daily	READ UP	Red Wings
			325	5				302
			P.M.	A.M.				20
0.0	B&M	..	8.45	9.00	Lv BOSTON (No. Sta.)	..	Ar	8.05
25.6	9.23	9.34	..	..	..	7.55
39.0	9.45	9.55	.. Nashua Un. Sta.	N. H.	..	7.25
55.7	10.14	10.20	..	..	..	7.02
73.3	10.30	11.00	..	..	..	6.34
..	12.90	..	..	..	..	6.00
..	1.30	..	..	..	..	4.00
..	2.40	..	..	..	..	3.30
..	2.50	..	..	..	..	2.20
..	2.10
124.6	B&M	..	12.32	..	.. Plymouth	N. H.	..	4.15
166.9	1.45	..	..	..	..	3.02
..	2.00	..	..	..	..	2.43
187.4	CP	..	3.23	..	..	..	..	1.28
196.1	3.50	..	..	..	..	1.12
216.7	4.39	..	..	..	..	12.30
230.9	5.05	..	..	..	..	12.01
230.9	QC	..	5.30	..	..	..	..	11.30
270.9	7.00	..	..	..	..	10.00
417.9	1.10	..	..	..	..	4.25
230.9	CP	..	5.20	..	..	..	..	11.50
245.2	5.47	..	..	..	..	11.22
261.9	6.11	..	..	..	..	10.55
295.6	7.05	..	..	..	..	9.36
309.3	7.23	..	..	..	..	9.41
338.7	8.10	..	..	..	..	9.00



Monotype Keyboard



Monotype Composition Caster



Monotype Giant Caster

*The most important
type design
of the 20th Century*

S NEW ROMAN

This is the English type face that has restyled national magazines and is chosen, as well, for limited fine editions. Over 5,000 test matrices were rejected before authorities pronounced the face letter-perfect!

The result of untiring and unrelenting research, Times New Roman is unique in its versatility and legibility. An entirely new principle of weight distribution speeds reading where eye slow-downs used to occur. An essential function of the serif—prevention of irradiation—has been rediscovered and put to work. Ornamental serifs serving no useful purpose are removed or simplified. Characters fit snugly together for space economy, yet there's no cramping. The face is crisp, open, clear and sharp without dazzle.

Monotype Times New Roman is one of the five* renowned English type faces now available from the Monotype Company in composition matrices to fit American machines.

* Plantin 110, Perpetua Titling, Bembo, Perpetua, Times New Roman.

Put Times New Roman to work in your next job and gain new distinction and clarity. Our latest broadside shows how to use this friendly face for restyling. Send for your free copy.

monotype

LANSTON MONOTYPE MACHINE COMPANY

Twenty-fourth at Locust Street, Philadelphia 3, Pennsylvania

BRANCH OFFICES: 116 Spring St., N.W., Atlanta '3, Georgia · 170 Summer St., Boston 10, Massachusetts · 216 W. Jackson Blvd., Chicago 6, Illinois · 441 Lexington Ave., New York 17, New York · 55 New Montgomery St., San Francisco 5, California.
IN CANADA: Monotype Company of Canada, Limited, 77 York St., Toronto 1, Ontario, Canada.

*This advertisement is set in Times New Roman,
a Monotype Type Face. For the best in typography,
specify Monotype.*



Monotype-Thompson
Type-Caster



Monotype
Material Maker



Richard Avedon

--for
black & white
layouts that
are to be
changed to

COLOR

use flexichrome
color prints

Flexichrome will solve the problem quickly and economically.

Flexichromes will reduce engraving and production costs. They are good for comprehensives and finished art work.

Flexichrome prints for versatility . . .

Backgrounds, subject matter can be changed easily without having the expense of retakes.

Stock black & whites

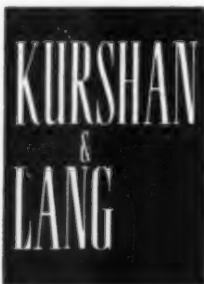
can now yield reproduction quality color prints. The possibilities and variations are too numerous to mention here. This may be the time for a pet idea to come to life in color.

For those who do their own coloring

we supply the finest quality Flexichrome Matrices. For a slight additional cost, we can supply a matrix dyed any color you desire.

We invite inquiries . . . Our complete services include Custom Ektachrome Processing, Flexichrome, Duplicate Transparencies, Color Slides, copying art work, Carbro Prints, Ektacolor, Separation Negatives.

Associate:
Leonard Zoref



COLOR SERVICE

10 EAST 46th ST., N. Y. 17 • MU 7-2595

the quinsy report

Editor's Notes: Marge Fletcher, Account Executive of Bielefeld Studios, Chicago, was assigned the role of Inquiring Reporter to probe the opinions, business techniques and ideas of women art directors. Hours of painstaking questioning and analysis of answers developed the following report. The questioning also developed inflammation of the Fletcher throat and gave this enlightening article its name. "Getting a woman to talk is not as easy as cartoonists would have us believe," said Marge in a hoarse whisper. "When they learned they were talking for publication, some women clammed up, others had plenty to say if it were printed anonymously; still others stated their views in a forthright manner and let the quips fall where they may. Out of respect for those who seek anonymity it was decided to handle the matter after the Dr. Kinsey fashion and announce results only in percentages. Accordingly, none of the answers can be pinned on any particular women, but anyone questioning the accuracy of the Quinsy Report is privileged (and I use the word advisedly) to question the following in person (a few of the foremost art directors questioned.)"

Doris Gregg, AD, Waldie & Briggs, 221 N. La Salle Street, Chicago.

Barbara Holmes, Consulting AD, Hinsdale, Illinois.

Patricia Jackson, AD, J. R. Pershall Company, 105 W. Adams Street, Chicago.

Susan Karstrom, (Vice-president, and Chairman of Annual Exhibit of Society of Typographic Arts), AD, Science Research Associates, 57 W. Grand Ave., Chicago.

Marcia Morris, AD, Coventry, Miller & Olzack, Inc. 212 E. Ontario Street, Chicago.

Frances Owen, (1952's Outstanding Advertising Woman of the Year), AD, Marshall Field & Company, Chicago.

How much does "feminine intuition" (which men can't possibly possess, because they're men) influence your work? Do you play hunches?

85% acknowledge influence of "feminine intuition".

"It not only influences my work, but my entire life"

"It's the biggest influence in my work. With women doing most of the buying today (even in such things as paint, buying, they even do 65% of the buying of beer) more and more advertising should be based on woman's instinctive knowledge of what appeals to buyers."

"I use feminine intuition in trying to sense what exactly each person is striving for and playing up that angle whether it is prestige, money, etc., which results in better cooperation all around."

15% don't depend on intuition.

"I don't think I have any."

"Something must have been left out of my make-up; I've never found any substitute for cool logic based on known facts."

Medical authorities agree women seldom develop ulcers; yet male art directors insist theirs is a 5-ulcer profession. From the standpoint of improving the health of the profession, shouldn't there be many more women art directors?

Almost one hundred per cent of the women questioned subscribed with enthusiasm to (a) the medical authorities' viewpoint, (b) the male art directors' estimate of their profession and (c) to the pious and purely unselfish program, above suggested, for the general health of the profession. But a harried 5 per cent wondered if they themselves were not on the verge of discrediting such medical opinion.

One answer took an unexpected tack: "The reason there aren't more women art directors is this: most women don't want to make the necessary sacrifices of time, energy and social life. Most girls consider a theater — or dancing-date much more important than a deadline." (It would be interesting to ask male members of the Art Directors Club of Chicago if they can think of anything in life more important than a deadline).

When is the proper time to turn "distinctly feminine", perhaps shed a vagrant tear; when is a pout effective; when should a girl resort to the line:



We Heard You!

"GIVE US
new selling ideas!"
"GIVE US
service—lots of it!"
"GIVE US
something different!"
"GIVE US
talent to produce
what we want!"

—So goes the call of
today's art buyers...

WE ANSWER— WITH A FULL-
FLEDGED ART ORGANIZATION

1108 PARK AVE. BLDG.
DETROIT 26, MICH.
PHONE—WO. 1-7559



a new method is born



X-marX printed register marks save
time for the artist, engraver and printer. Simply
tear off a self-adhering cellophane register mark
and mount it on the key drawing. Then
apply a register mark to the overlay by
sighting through it to the first mark.

Invented by an artist for artists, the
X-marX process makes registering easy
for color combination art work.

Available in black marks on clear
tape for art work and positives, and
in clear marks on red transparent
tape for lithographers, engravers
and photographers.

Ask your dealer about **X-marX** or write for free sample.

bienfang products, corp.

dept. A-3, metuchen, new jersey

Art Director & Studio News November 1953

REGISTRATION for WINTER SESSION of the EVENING ART SCHOOL at PRATT INSTITUTE

Applicants for the various courses should present samples of original work at the following evening interviews: Advertising Design, Nov. 30; Industrial Design, Architectural Drawing and Building Construction, Dec. 1; Illustration, Dec. 2; Interior Design, Dec. 3. Applicants for all other classes may be interviewed on any of these evenings. The Winter session begins Dec. 7. To receive an illustrated catalog, or for other information, write to the Secretary, Evening Art School, Pratt Institute, 215 Ryerson Street, Brooklyn 5; or phone MA 2-2200.

CLASS	INSTRUCTOR	EVE	TIME	TUITION per TERM
INTRODUCTORY CLASSES				
Introduction to Design & Illustration... (Sec A)	Krevitsky	TuTh	7-10	\$45.00
Introduction to Architectural Drawing...	Unger	MTu	7-10	\$45.00
GENERAL CLASSES				
History of Design	McNeil	W	9-10	\$ 7.50
History of Architecture	Ehrlich	W	7-9:30	\$18.75
FOUNDATION CLASSES				
Design & Color Fundamentals I (Sec A)	Lewicki	M	7-10	\$22.50
Design & Color Fundamentals I (Sec B)	Richenburg	W	7-10	\$22.50
Design & Color Fundamentals II (Sec A)	Richenburg	Tu	7-10	\$22.50
Design & Color Fundamentals II (Sec B)	Taylor	Th	7-10	\$22.50
Perspective (Sec A)	Billings	M	7-10	\$22.50
Perspective (Sec B)	Lawson	W	7-10	\$22.50
Perspective (Sec C)	Lawson	Tu	7-10	\$22.50
Media & Technique Control	Cline	Tu	7-10	\$22.50
Object Drawing (Sec A)	Sinagra	Tu	7-10	\$22.50
Object Drawing (Sec B)	Murch	Th	7-10	\$22.50
Object Drawing (Sec C)	Sinagra	Tu	7-10	\$22.50
Object Drawing (Sec D)	Casey	M	7-10	\$22.50
Drafting Fundamentals I	LaBarre	Th	7-10	\$22.50
Drafting Fundamentals II	LaBarre	W	7-10	\$22.50
ADVERTISING DESIGN				
Layout Applications	Lustig	Th	7-10	\$22.50
Rendering II (Sec A)	Pucci	W	7-9	\$15.00
Rendering II (Sec B)	David	W	7-9	\$15.00
Advertising Typography	Saelens	Th	7-10	\$22.50
Advertising Design Review	Kennedy	M	7-10	\$22.50
Advanced Advertising Design	Levi	M	7-10	\$22.50
Typographic Design	Secrest	Th	7-10	\$22.50
ILLUSTRATION				
Figure Sketching	Guston	Tu	7-10	\$22.50
Figure Modeling	Nakian	M	7-10	\$27.50
Figure Structure	Mozoujian	MTh	7-10	\$22.50
Space Composition	W	W	7-10	\$15.00
Figure Illustration	Samerjian	MTh	7-10	\$50.00
Fashion Sketching	Dauber	W	7-9	\$45.00
Figure & Portrait Painting	Klett	MTh	7-10	\$45.00
ARCHITECTURAL DRAWING and BUILDING CONSTRUCTION				
Basic Mathematics & Slide Rule	Edwardsen	W	7-9:30	\$18.75
Architectural Drawing (Sec A)	Sherman	MTu	7-10	\$45.00
Architectural Drawing (Sec B)	Miller	MTu	7-10	\$45.00
Light Frame Construction & Materials	Zeitlin	Th	7-9:30	\$18.75
Advanced Architectural Drawing	Beisheim	WTh	7-9:30	\$37.50
Elements of Structures	Edwardsen	Tu	7-9:30	\$18.75
Mechanical & Electrical Equipment	Dooley	M	7-9:30	\$18.75
Blueprint Reading & Elementary Estimating	Alper	TuTh	7-10	\$45.00
Building Design	Kirchman	WTh	7-10	\$45.00
INTERIOR DESIGN				
Interior Design Elements (Sec A)	Billings	W	7-10	\$22.50
Interior Design Elements (Sec B)	Billings	Tu	7-10	\$22.50
Design Procedures & Rendering	Smith	Th	7-10	\$22.50
Interior Architectural Drawing	Gaoid	Tu	7-10	\$22.50
Interior Design of Architectural Units	Smith	M	7-10	\$22.50
Contemporary Architecture & Interior Design	Pile	W	7-10	\$22.50
INDUSTRIAL DESIGN				
Design Techniques	Burke	M	7-10	\$22.50
Technical Drawing & Introduction to Manufacturing Methods & Materials	Renwick	Th	7-10	\$22.50
Production Methods & Materials	Maxwell	Th	7-10	\$22.50
Product Design	Casey	Tu	7-10	\$22.50
TECHNICAL WORKSHOPS				
Textile Design	Probert	MW	7-10	\$45.00
Lettering Techniques	Herman	TuTh	7-10	\$45.00
Pastel & Airbrush Rendering	Ebstein	W	7-10	\$22.50
Technical Illustration	LaBarre	M	7-10	\$22.50
Woodworking & Modelmaking	Cavallon	M	7-10	\$27.50

1954
PLYMOUTH



art designed
for television

h. c. sanford associates

34 east 39th st., n. y.
murray hill 6-2068



"You're a big strong man, and I'm only a woman."

50% responded with a scornful "Never," but several added a qualifying phrase "in business."

"That seems to be the chief criticism of women in executive positions and the sooner women stop resorting to feminine wiles the sooner they will be accepted on equal footing with men. As a matter of fact, men in creative fields are just as temperamental as women and can exhibit more temperament than a woman if she is to avoid being accused of acting "female."

"I try to avoid using feminine wiles to achieve an end — however, most men expect it."

"The only time to pull that 'big strong man routine' is when there's a window to be opened or when a file drawer sticks — never when there's a question of working overtime after a gruelling day, or going home from the office alone late at night."

40% admitted resorting to feminine tricks on occasion, but never employing anything as obvious as a tear or a pout.

"It can be done without the men realizing it," said several.

"Who doesn't throw a tantrum when she (or he) has to meet an unfair deadline?"

6% refused to answer and took refuge under the Fifth Amendment.

4% were non-committal but challenged by the question, for example:

"I'm beginning to think I'd better, in order to overcome inherent masculine advantages."

To reach your present station in the art world what was the toughest lesson you had to learn?

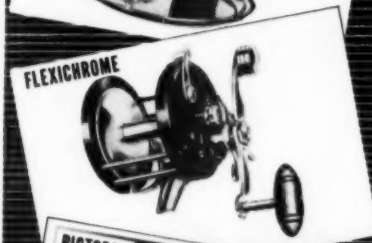
"That a woman must have much more tact in dealing with her business associates than a man. While a man can issue an order as a matter of course, a woman has to make it sound like a request and one that sounds like something the requestee wanted to do anyway."

"A man can criticise another man's work and it's all in the day's routine, but a woman has to be so diplomatic that the man leaves the interview thinking the criticism was in his own mind all the time."

"Not to try to compete with men on their own ground but to stick to the things that men feel are inherently feminine domains. Not to try to

RETOUCHING

SUPPORTED BY A COMPLETE ART SERVICE




19 W. 44 ST., N. Y., PHONE: MU 2-7952



a
name
to
consider...

Stowell

studios incorporated



Service tailored to the demands of Chicago's
top agencies is our creed. We have assembled a group of
artists each of which we are proud to say, is a
specialist, experienced in the high quality standards you
have set . . . Complete facilities for your every need . . .
We are confident your problems, big or small, can be
serviced to your requirements.

430 NORTH MICHIGAN AVENUE • CHICAGO 11, ILLINOIS • Michigan 2-4265

For that special assignment



Designers **3**



ART FOR ADVERTISING 115 WEST 45TH STREET, NEW YORK 36, N. Y.

sales presentations

**presentation
designers**

a studio devoted exclusively to the creation of **SALES PRESENTATIONS** with a "SELLING" DIFFERENCE

101 WEST 55TH ST., NEW YORK 19 • PLAZA 7-3176

layout

AL 5-7085

one union square, nyc

ken sacco

**Christmas Cards from
YOUR OWN ARTWORK**

in from 1 to 4 or more colors!
Your choice of Fancy Finish Stocks
with matching envelopes.
Fine Work — Fast Service —
Reasonable Prices
THE BEST IN PHOTO OFFSET

PETER PRESS

42 W. 33rd St., New York 1, N. Y.
LONGacre 3-0423

'think like a man', but to realize that men want and recognize the value of feminine thinking in certain fields. The feminine mind is different from the masculine. A woman can make this a valuable asset and she is foolish to lose this advantage by refusing to acknowledge that there is a difference".

"The most difficult art problem from the creative point of view of a creative art director seems to be one of constantly improving one's style — consistently trying to outperform one's self — a constant challenge."

"That men don't like to take orders from women, and we therefore must use diplomacy."

"My toughest lesson was how to get along with all kinds of people—even when I don't agree with their thinking."

"Not to lose my temper when I can't put my ideas over."

As a woman art director what was your most difficult problem? (a) Struggle for equality with men; (b) Getting your compensation up to male standards (c) Master-minding of your work by incompetents?

95% skirted over (a) and pounced on (b) saying "and how" to (c) 5% admitted failure of acceptance and recognition of ability in comparison with men.

65% considered matter of compensation of utmost importance, but felt that it is gradually working out satisfactorily, particularly in the magazine and fashion fields.

30% were sure the issue would always be with us — that there is no solution as long as industry knows that women will always have to take time off to have families.

Comment in regard to (a)

"The war did a great deal to put women on an equal footing with men in the business world. Of necessity they had to be given an opportunity to do a man's job and proved that they could handle it with equal facility. The kids getting out of school and into our business now don't have anywhere near the handicaps that we had in overcoming prejudices against women executives."

"Since an understanding of the feminine mind is so essential a part of advertising and advertising art, the struggle for feminine recognition is much less a factor in our field than in many others."



we've created a



GENIUS!

...in the form of an amazing camera!

It does "literally everything" for us ... and for YOU!

Although we are the foremost company in trick photography, we have never stopped designing and redesigning our equipment to best meet the needs of the Graphic Arts Industry.

The newest and most versatile camera in the world has now been installed in Flexo's new quarters. This camera has been created to solve any professional problem pertaining to the following situations:

- Perspectives of any art
- Camera modifying of type, lettering or halftones
- Italicizing of any art
- Bas reliefs
- Thinning and weighting of line art
- Curving of type and lettering
- Reproportioning of complete ads up to 20 x 30

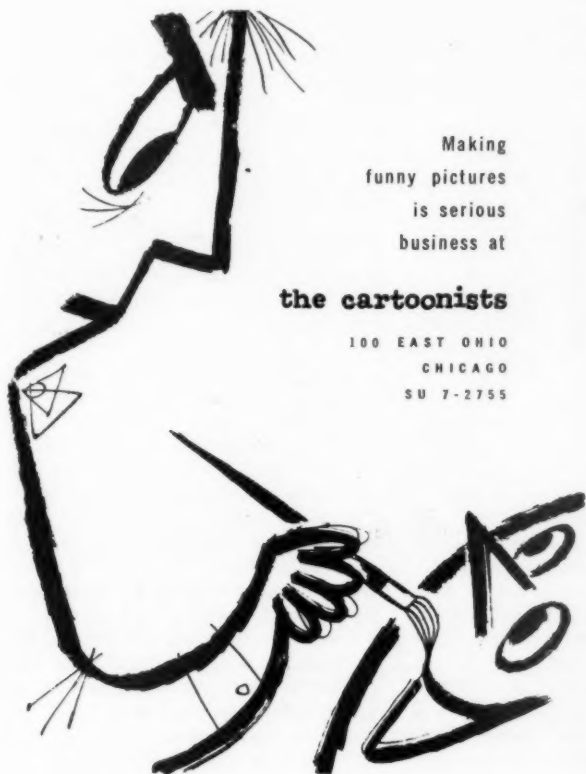
We'd warmly welcome a visit from you to meet our Photographic "Genius".

FLEXO LETTERING OF CHICAGO

(Not associated with any other company bearing the same name)

207 S. WABASH AVE.

PHONE WEBSTER 9-3806



Making
funny pictures
is serious
business at

the cartoonists

100 EAST OHIO
CHICAGO
SU 7-2755

STANDARD STUDIOS, INC.

540 NORTH MICHIGAN AVENUE, CHICAGO 11

**a complete
photographic service
to the middle west**

ALL PHONES

Whitehall 4-5355

3D displays and TV art

FLIP CARDS • MODELS • STORY BOARDS • PACKAGE CONVERSION
THREE DIMENSIONAL DISPLAYS, Mechanically and Electrically Operated

COMPLETE
SERVICE FROM
STUDIO
THRU SHOP

E. G. Shipman, II

415 LEXINGTON AVE.
NEW YORK 17, N. Y.
• VA 6-3956-7

Dear Bill . . .

Chicago ad art folk write Bill Sproat on everything from how to get a start in the field to free-lancing, trends in photography and TV, and printing as a hobby

It sure looks different from here!

Now that I look back on 20 years plus in the agency end of the business, I think it all began some years ago during my first term as Secretary of the Art Director's Club of Chicago. At that time, the Secretary's major responsibility was for the membership. As a result, he seemed to have more direct contact with the individual members than any other club officials. They just seemed to turn to him for almost anything . . . some were matters of a pretty confidential nature, too.

As a result, I found myself involved in questions of working arrangements, definition of function, working conditions, going rates of pay, relative cost of art work, actual disputes on various subjects as well as matters of employment . . . all seemed to need answers and the club seemed the logical place to which to turn for help. It seemed logical to me too, so I used to take it on.

Later on while serving as President of the Club, I became more convinced than ever that a permanent answer to this combination of needs would go a long way toward satisfying that much discussed question "What do I get out of the Club?" Many of our subsequent activities . . . our "Information Please", our Speaking Course and the resulting Speaker's Bureau, our many joint clinical sessions on the cost of art and similar shop-talk type of subjects were evidence of a groping in the right direction. But it never materialized. Maybe it never will.

Maybe now with the founding of this new Personnel Consulting service of mine it won't be necessary. Many of those ideas, some of them even ideals, with which I flirted back when I was Secretary, are now reality. With only a bare ten months of operation, it is now apparent that such a central clearing house of data, information and personnel can be operated on an effective and practical basis. While it's a little early to tell yet, there's every evidence that this must grow not only

to regional but to national proportions eventually.

There's still a long way to go, but it's obvious we're on the right track. We're now meeting the need for this highly confidential and personal service here in the Chicago area. It has met with widespread acceptance and enthusiasm, but this is no part time job . . . it's no job for an outsider either . . . you have to know the profession and the people in it. That's why I've taken it on . . . that's why I've picked it to do for the next fifteen years.

Sounds kind of idealistic, doesn't it? Actually, it is . . . in fact sometimes I think it's a shame it has to be done for money.

Doug Smith,
Doug Smith, Inc.

Eenie meenie minie mo

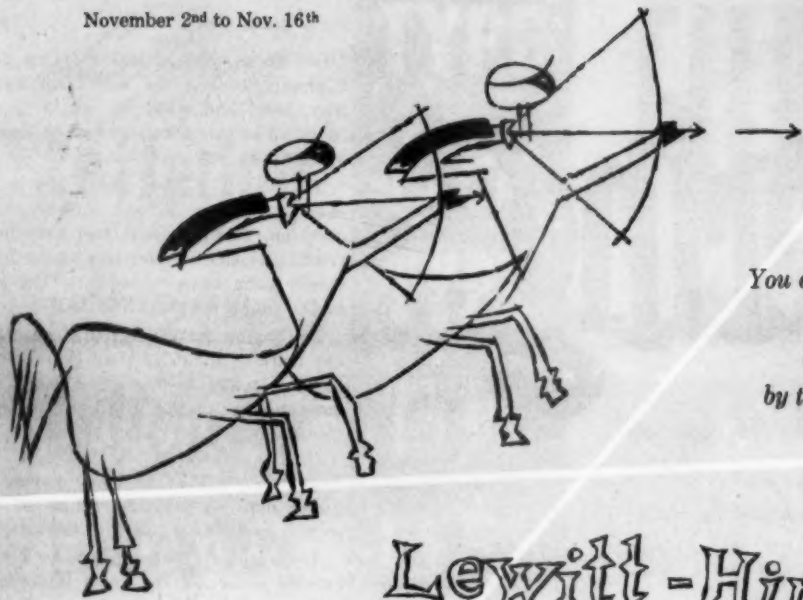
"To the fledgling Art Director, as to a young man in any field, there comes a time when he must choose a definite objective for himself. He must make a basic decision. . . . "Shall I stake my future in the highly competitive, highly specialized large agency field . . . or shall I cast my lot with a smaller organization on the way up, where my scope of activity is broader, relationships with both agency principals and clients are more intimate, and earning potentials (under profit sharing) can be just as promising"?

I chose the latter course, and as a result I have been able in a relatively short time to obtain a far better understanding of practical agency working procedures, a versatility which enhances both the quality and the quantity of my work as an art director. In addition, there is a strong sense of satisfaction and achievement in participating more broadly in the agency's work and progress.

I feel strongly that the young man, to find himself, and have the best chance to really get his teeth into the game, will choose as I have."

John Forbes,
M. L. Samson Co.

November 2nd to Nov. 16th



You are cordially invited
to an Exhibition
of 20 years work
by the famous British
design partnership

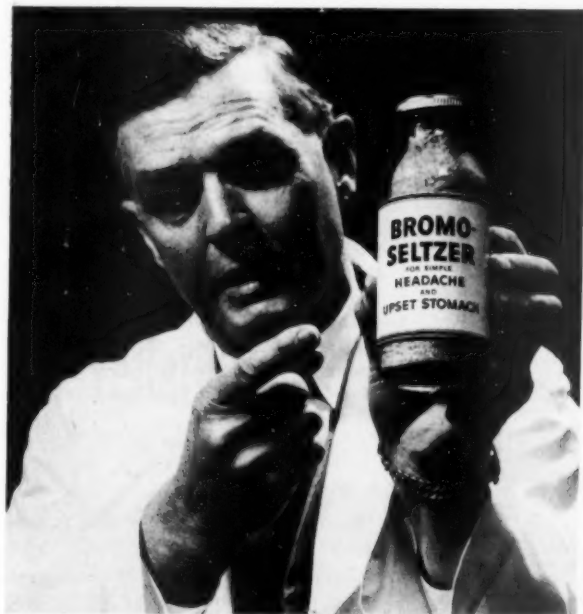
Lewitt - Him

ILLUSTRATION
POSTERS
EXHIBITION DESIGN
MURALS
PACKAGING
ADVERTISING ART
DISPLAYS



Associated American Artists

711 FIFTH AVENUE • NEW YORK 22, N. Y.



DIRONE Photography

215 EAST 37th STREET • NEW YORK 17
Vanderbilt 6-1121

Contact Walter Redmont

FIGURE illustrations

with *Flexichrome*

provides color flexibility, photographic reality, thru creative talent attained by servicing top national accounts.

- * FOOD
- * FIGURE
- * INTERIOR
- * PRODUCTS

FRANK EBOLI

114 East 54 St. - New York 22
PLaza 3-4394

Lettering

and design

BY MY OWN HAND

EMIL KLUMPP
MU-2-5192

299 MADISON AVE NEW YORK 17

The key to your decorative illustration problems...

art seiden

with **dick chenault, inc.**
art services

Also representing

Al Fatico, John Hammer, Charles Hawes, Victor Kalin, Stan Klimley, Len Oehmen, Ned Seidler

LETTERING

design

CI 6-4467
125 WEST 45th ST. NY

JIM D'Amico



47 West 44th Street, N. Y. 36, N. Y.

It's a great life

"How about this, at last a fellow gets a chance to tell the world all about why, how, and what he wants to accomplish in this great profession known as the almighty glorified "AD" —

To start . . . well where did it all start? I think we all ask ourselves that question. In my case I feel that luck, friends, criticism, overtime and a little sore-legging have helped pave the way to the much sought after "AD".

The young Art Director of our time has more of a future than ever before, as Art today is becoming more understandable to the average American Consumer. We're almost un-limited with the machines we have at our fingertips — T.V. — trade papers — direct mail — package design — etc. — not to mention national advertising.

Working in different agencies I have become aware of the great importance of team work, ideas, experience, knowledge of Art Director, Copy Writers, Production Manager, Artist even the client should have a thorough working knowledge of what is being done. All will blend to attain a crisp, appealing, saleable ad.

I feel my future can not be but an exciting one and plan to make it so by learning and trying different ways and means to produce the makings of an inspired and progressive feeling in my work. This is accomplished by keeping up with what is going on and at all times be ready to encourage a good thing aloud.

Whether we realize it or not—we're all part of a wonderful profession—packed full of vitality—challenge—endeavor. The reward is priceless as man, brush and brain blend to create advertisements that millions can see, read, and understand. Yes, the future for a young Art Director is boundless. I'm glad I'm part of it."

Ed Wentz,

J. R. Pershall Co.

A glance at free lance

"Want to know what it's like to free lance?"

Just picture yourself in your rambling modern house, clear north light sparkling over smart contemporary furniture through the big studio window that overlooks a quiet wooded dell far from the teeming city. Or, perhaps, high above the crawling taxicabs in your penthouse studio.

You work, when the mood moves you, on a few carefully selected assign-

Lettering
Lettering
Lettering
Lettering
Lettering
Letter
Let
Let
Lettering
Lettering
Lettering
Lettering
Lettering

TYPE
TYPE
TYPE
TYPE
TYPE

Type
Type
Type

FILMOTYPE

Does Both!

Use this Art Department typesetter and photo-lettering machine to produce finished photo-proofs of type and hand lettering ...at a fraction of usual cost.

Select from over 700 type faces and lettering styles, the latest designs of leading lettering artists.*



Ask for a demonstration on your desk. See the easy-to-operate Filmotype produce ready-to-use lines of smooth flowing scripts, snappy casuals, modern romans and gothics.

Then find out how little it costs to have a Filmotype of your own!

*Write for your free Filmotype Style Manuals today.

Filmotype

60 WEST SUPERIOR • CHICAGO 10, ILLINOIS
 4 WEST 40th STREET • NEW YORK 18, N.Y.

WECO STUDIO

Take advantage of our
complete service, including:

- Photography
- Flexichrome Prints
- Finished color work ready for reproduction any size up to 40 x 70 inches or we can work from any copy that you may supply.

FIRST
in
FLEXICHROME

MU 5 18 6 4 - 5

14 EAST 39th STREET, NEW YORK 16, N. Y.

LETTERING

ANTHONY
SCIARRINO

PL3-4394

Endorsements, inc.

Est. 1945

world's leading service organization for
the obtaining of testimonials and endorsements

500 Fifth Ave.
New York 36, N. Y.
Ckicking 4-7257

WASHINGTON HOLLYWOOD CHICAGO LONDON PARIS

since 1937, a pioneer and leader in

TRICK PHOTOGRAPHY
AND
PROCESS
LETTERING

Flexo-Lettering
NEW YORK

220 EAST 23rd ST.
New York 10, N.Y.

ORegion 9-1558-1559-1392

ments, all in the four-figure billing bracket.

When the crass, commercial world begins to press too close, you simply leave the studio for a few weeks, or months, on a leisurely trip to Mexico, Italy, or wherever your soul seeks inspiration. You might even take along one or two of the more interesting things to do in your spare moments.

Ah, freedom! Even the words "free lance" suggest adventure, glamor, freedom. They come, you know, from the gallant iron-clad "free lance" who galloped about in search of adventure when knighthood was in flower.

You are a free soul—you owe allegiance to no master—you lend your talent only to those you deem worthy, and who pay you well for it.

This is the romantic life of a free lance! If you think so, you'd better stop smoking that stuff and go back to tobacco.

It's really like this

A free lance artist (or designer, or art director) is really the proprietor of a small one-man business. He's his own boss, yes, but he's also his own hired help—and he could never work for a tougher employer.

He is usually his own secretary, production manager, salesman, researcher, messenger-boy, bookkeeper, telephone answerer, package wrapper, and a flock of other things. Unless he enjoys doing all these things (which I do not), he should have a representative (which I have) to take over many of these details along with that most important job—selling.

When you free lance your time is, to a certain extent, your own. If you want to play golf, see a show or just take a long lunch, you can do it with a clear conscience—provided it doesn't interfere with delivery dates, of course. Actually, free lancing is a most pleasant and satisfying way to live and work, but you do have to be geared to it. You can be a playboy, but there's nobody to blame but *you* when the groceries run low. The glamor touch is strictly from Hollywood.

Free lancing, among other things, gives you much more of an opportunity to do the particular kind of work that interests you—and to stay clear of the kind that does not. When you're on your own, you're subject to a minimum amount of interference. The pet notions, irrelevant suggestions and extraneous ideas of the brass, near-brass,



● another talented addition
to our versatile staff

Ed Paulsen

joins La Driere studios

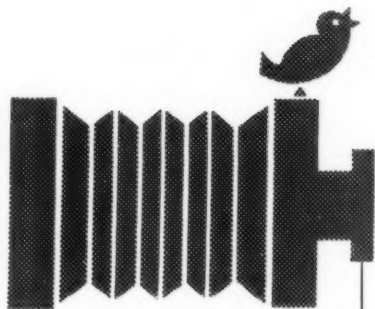


Versatile Ed Paulsen, has been for years, the dependable choice of many of the nation's leading art directors. If you're not already acquainted with Ed's work, we'll be happy to show you more . . .

headquarters for automotive art for 25 years

LA DRIERE STUDIOS, INC., 1700 CADILLAC TOWER, DETROIT 26, MICHIGAN





More than twenty years ago in Chicago, Valentino Sarra opened his studio to make the best in photographic illustrations.

More than twenty years later – and without interruption – Sarra and his organization are still making them . . . making brilliant photographs of unvarying excellence for advertising illustration, TV commercials, motion pictures, sound slide films.

And . . . you may be sure that when Sarra, or one of his advertising specialists, focuses on your advertising problem, he *Shoots to Sell*.



SARRA INC

SPECIALISTS IN VISUAL SELLING
Chicago: 16 East Ontario Street
New York: 200 East 56th Street

PHOTOGRAPHIC ILLUSTRATION • TV COMMERCIALS • MOTION PICTURES • SOUND SLIDE FILMS

and would-be brass have usually been incorporated, or discarded, by the time you get the job.

Any Agency Art Director who has had to sit on the sidelines and watch a fine, simple layout, or a good pictorial idea "expeted" to extinction will agree, I am sure, that this is where the eggs are laid. The job that results from such an egg-laying session is one that the free lance can be "too busy" to accept if he so chooses. Volumes could be written on this subject, but the "experts" wouldn't bother to read them, anyway.

Free-lance check-list

At this point I would like to offer a little aptitude test that's guaranteed to be completely unscientific, and is recommended by no panel of experts that I know of. However, if you happen to be tinkering with the idea of making the jump from the steady lettuce to free lancing, try answering these questions "yes" or "no".

1. Have I developed a definite product or service to offer to buyers of art work?
2. Am I reasonably sure that there is a market for this product or service?
3. Am I prepared to face the famine along with the feast to find out?
4. Am I able to finance myself for six months, or a year if necessary?
5. Have I had sufficient professional experience in an agency, studio or art department to know my way around in art circles?
6. Have I complete confidence in my ability to live happily without bonuses, trust funds, group insurance, retirement pensions and paid vacations?
7. Am I sure I'll be the toughest boss I ever worked for?

If you answered an honest "yes" to all these questions it doesn't necessarily mean that you're a cinch to succeed as a free lance, but it does indicate pretty clearly that you've already made up your mind to be one.

Welcome! and good luck to you!

Luther Johnson,
Verne Smith & Associates

Printing for a hobby

"Judging by the ones I know, artists are probably the greatest hobbyists in the world. They travel, take photographs, make things with power tools, operate miniature railroads, race sporting cars, sail, raise live stock and do many other things. All these hobbies

ROY GERMANOTTA INC.

Art for Advertising

... we do all the usual stuff,
but we try to do it
better'n anybody else and that's
what lots of clients say we do.
No salesmen, only experienced
art director principals who
know what you want.



PHONE: ELDORADO 5-7155-6-7

I. J. Becker Studios

every branch of photography
controlled Flexichromes

associates:

480 Lexington Ave. New York 17
call EL 5-3696 for our representative,
Joe Hanson

- **Georg Blackwell**
- **John Brefach**
- **Murray Duitz**

TELEVISION

and radio sets, all housewares . . .
sales appeal photo retouching by

Jorge D. Mills

101 WEST 42nd ST. • NEW YORK 36, N. Y.

BRyant 9-9199

RETOUCHING

JUD REAMY
STUDIO

77 Park Avenue • New York 16 • N. Y.

MURRAY HILL 5-3386



*Doc Slokin... MOVED...
UNPACKED... ILLUSTRATING
AT FITZGERALD
STUDIOS-Detroit*

1005 STEPHENSON BUILDING • DETROIT 2, MICHIGAN... TR. 1-7554



**PRODUCTS FOR THE
ADVERTISING ARTIST**

New! Rubber Base E-Z FRISKET

Given up on prepared frisket products?

Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical? —write for free sample.



No. 133—24" x 5 yds. \$4.00 roll
No. 134—24" x 20 yds. 12.00 roll

TOMKINS TELEPAD



Leading agencies and studios use the Tomkins Telepads to make neat, orderly, TV "storyboards." Each pad contains fifty sheets of fine white visualizers paper. Each sheet is divided into 12 perforated sections that have preprinted areas for video and audio continuity. A real time saver! \$3.50 each \$38.50 Duz.

FREE: "BROWN INK," published monthly, keeps you up-to-date on the newest ideas for artists. Write on your letterhead.



ARTHUR BROWN & BRO
2 WEST 46th STREET, NEW YORK

RALPH TORNBURG INC.

advertising photography

1780 BROADWAY, CORNER OF 57TH ST.
NEW YORK 19 • COLUMBUS 5-5864

Quality Art Materials



A. I. Friedman Inc.
20 East 49 St., New York 17
Plaza 9-5400

are wonderful and prevent many an occupational ulcer.

"Like the Texan always willing to say a kind word for Texas I am always eager to say a kind word for my own hobby, printing with a small hand press.

"This is not an expensive hobby unless you make it so. I spent thousands of dollars on photographic equipment and never made a single decent picture. I have only spent a few hundreds on printing equipment and while my printing is probably no better than my photography it has brought me more creative pleasure.

"Every artist has ideas he would like to try, things he would like to do his own way regardless of what the client wants. A small hand press and a handful or so of type offers this opportunity. If he is rich he can have his drawings photo-engraved but if he wants to try making his own plates there is plenty of inexpensive linoleum and wood. There are other experimental things to try.

"The beautiful part of this printing hobby is that it has no limitations. You alone set the pace. With limited money you can work small with a minimum of equipment. On the other hand if you are one of those who gets his greatest pleasure from buying equipment, the supply is endless. There are thousands of type series, all kinds of presses. There are ancient presses to restore and many old type faces to be found in old out of the way print shops.

"What you do with a private press is your own decision. You can print the poems written by a rich aunt and maybe win an inheritance, you can print little cards that you hand out surreptitiously to friends. You can dig up interesting items of intellectual interest and make a contribution to the world. Or if you are commercial minded like me you can print mailing cards and booklets—soliciting business.

"There is a tremendous amount of fun and unlimited possibilities in a small private press. If you are interested take a tip from the little owl and look in the classified directory under printer's supplies and get in on the fun."

John Averill

Wake up, Art Director . . .
Chicago is TV-town

"If your memory goes back to Chicago's great fair, 'A Century of Progress,' you may remember the exhibit which featured a wonderful new invention



"we're growing out of our shoes"

handelan **p**edersen inc.

LAYOUT & DESIGN
ILLUSTRATION
MECHANICAL ILLUSTRATION
LETTERING
SHOE ILLUSTRATION
RETOUCHING
PRODUCTION

333 N. MICHIGAN—CHICAGO



photography
Dave Rosenfeld Studios

480 Lexington Avenue, New York 17, N. Y. • Eldorado 5-7610

and now . . . the portable TRANS-VIEWER
the balanced light for viewing color transparencies . . .



8" x 10" Viewing Surface

Light in weight, compact in size, professional in appearance, the portable TRANS-VIEWER will find ready acceptance among photographers, art directors, production men, engravers, printers, lithographers, and all others who work with transparencies in this Age of Color. TRANS-VIEWER is the product of many years research and is the logical answer to the problem of how best to view color transparencies.



Pat. Pend.

\$39 net, F.O.B. New York City

Manufactured by
COLORPRINT LABORATORIES, INC.
342 MADISON AVENUE, NEW YORK 17, N. Y.
telephone MU 2-0868

ask for COLORPRINT's Visual Color Correction System

JOSEPH MAYER CO, Inc.
artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for The International Cutawl - Balopticon.
5-9 UNION SQ. • N. Y. 3 • AL 5-7644

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.



called television. This exhibit of a crude gadget marked the beginning of a new kind of entertainment which was to become known as 'Chicago-style' television in almost every home in the nation. We can be justly proud of the part Chicago played in pioneering this most powerful form of entertainment.

Television developed slowly and quietly until the close of World War II when Chicago announced the opening of four commercial television broadcasting stations. It was the opening of these stations which started every advertising agency in town buzzing with excitement over the possibilities of a new form of advertising. We were on our way. In a few short years, and not without growing pains, television mushroomed into one of advertising's most potent sales forces.

"With the advent of this new medium, the Art Directors Club of Chicago was quick to recognize the importance of the *vision* in television. It was obvious from the start that the art director, with his experience in the graphic communication of advertising ideas, could contribute as much to the betterment of TV as he had to the betterment of all other forms of visual advertising.

"Today, however, it is also obvious that any progressive, ad-minded art director who hopes to contribute artistic thought and guidance to TV, must educate himself in the technical side of television production. To be of any real value, he needs all the qualifications of a publication art director *plus* showmanship, and an understanding of stage, motion picture and television production techniques. Without this it is impossible for him to contribute constructively to the improvement of the industry . . . he can only criticize it.

"At any A.D.C.C. luncheon you will hear remarks like these: 'Television's for the birds.' 'How come they use so much lousy typography?' 'Wouldn't you think they'd get some one in there who knows something about composition to plan those camera shots?' 'TV . . . I want no part of it.'

"How negative can you get! What have these cynics been watching?

"Wake up, Art Director . . . television is serious business . . . the most challenging facet of the advertising business we've seen in a long, long time. The air is loaded with stimulating, well produced TV programs. If you will open your eyes, you will find that the success (yes . . . success) of these programs and their commercials is due

It provides wonderful comfort

Turns out intricate stitches

ALL FOR TASTE AND COMFORT

COMES A TIME TO RELAX

WEIGHT COMPARISON

Tests and Testimonials

An Experience in Good Eating

MODERN FUNCTIONAL DESIGN

Wonderful things to eat

IDEAL SUMMER VACATIONS

Naturally Carefree Curls

DRINK PREMIUM COFFEE

Something Special for Easter

Accept this Special Offer!

14 newly designed styles

These and the other 486 beautiful alphabets in our Lettering Inc. Styles Books are tools that artists and art directors everywhere are using with great success in every form of visual advertising.

Don't forget, too, that our designers are continuously creating new alphabets... and that we can use camera modifications to give you hundreds of variations.

**lettering
inc**

*designers and producers of
quality lettered headings*

Chicago · New York · Detroit · Toronto



WESLEY BOWMAN STUDIO

360 NORTH MICHIGAN AVENUE • CHICAGO 1, ILLINOIS • CENTRAL 6-0233

Short Hair **GRUMBACHER Pre-tested®** Med. Length
Series 40 LETTERING BRUSHES Series 60
 Extra-Selected Red Sable

Each brush is tested for best working edge which is marked by an arrow.

AT YOUR FAVORITE DEALER
M. GRUMBACHER
 inc.
 482 W. 34 St., New York 1, N. Y.

REGD. T.M.

ib irving berlin
 inc.
 ARTISTS' & DRAWING MATERIALS
 719 Eighth Avenue • New York 19, N. Y.
 CIRCLE 6-6350

video standards
 inc.
 1225 SIXTH AVE, N.Y. 19

fast, accurate photo copying for tv b&w and color

FILM-SLIDE TELEOP-FLIP
 call circle 6-0422 TITLE LAYOUT LETTERING

in large to close cooperation between writing, production and *art direction*.

"We will not deny that there is ample room for betterment in the conception and execution of some TV. However, the fact that this is so indicates that there is also ample *opportunity* for the art director who is sincere in his desire to contribute to this betterment.

"*Wake up, Art Director . . . TV is opportunity.* If you wish to improve art direction in any medium, success is impossible without creative talent, business ability and a thorough technical knowledge of that medium. To improve art direction in television you must devote as much time to the study of the functions of the television and motion picture cameras as you now devote to the study of engraving and printing processes.

"Where better can you learn the TV industry than here in Chicago where it was pioneered? Get acquainted with the people at our television stations. They want to improve the industry perhaps even more than you do. Chicago is loaded with fine motion picture and animation studios. They are waiting for you to help them make this the center of the industry.

"Television broadcaster . . . motion picture producer . . . client. They're all here in Chicago.

"*Wake up, Art Director . . . Chicago is TV-town.*"

Scott Park,
 Television Art Director
 Needham, Louis & Brorby, Inc.

Art employment service

"Just a little over three years ago, when the Artists Guild opened their new headquarters, I was given the key to the Artists Guild office and told by Taylor Poore, then Executive Chairman of the Club Rooms, that he thought an employment bureau within the guild would be of great service to the artists, especially to the apprentice. Little did we dream of the great need of this service, not only to the apprentice, but to the Artist of many years' experience, who was either out of work or looking for a new job to better himself.

"There was also the urgent need of studios and agencies for regular and specialized help, to know that when they called for a layout man with emphasis on design, they would not get a realistic illustrator, and when asking for a paste up—keyline man,

(Continued on page 82)



... for quality, service-it's

BRUDNO

art supply co.

601 N. State St., Chicago 10, Illinois
Superior 7-0030



"WHITEHALL 4-2300"

One phone call

will put your mind at ease.

Photoengraving, typography, printing

—plus quality service with real know-how.

FAITHORN CORPORATION • Chicago
400 north rush street

Norman Rockwell
Al Parker
Jon Whitcomb
Ben Stahl
Steven Dohanos
Robert Fawcett
Harold Von Schmidt
Austin Briggs
Peter Heick
Dong Kingman
Fred Ludakens
Albert Dorne

Famous Artists Course

Studio 41-K3 Westport, Connecticut

Please send me your free booklet on
how to get to the top in art.

Mr. _____ Age _____

Mrs. _____

Miss _____ PLEASE PRINT

Address _____

City, Zone State _____

**Ralph Marks
Color Labs.**

- DYE TRANSFER
- CARBRO
- FLEXICHROME
- 3-D DYE TRANSFER
- COLORSTATS



*"for
progress
in color"*

EL-5-6740

344 E. 49

**Are you too busy
to get ahead?**

Most artists are ambitious... anxious to get to the top of their field. But the days are so crowded—the months and years slip by so quickly that many artists never get around to taking the steps which lead to progress and advancement. That need not happen to you... for the Famous Artists Course fits neatly into even the busiest schedules. You study at home in your spare time—mastering the proven methods and techniques of America's top artists. Send, today, for your free copy of the Famous Artists booklet which describes the course in detail.

PAUL WING STUDIOS • PLAZA 3-9095
400 LEXINGTON AVENUE, NEW YORK, N. Y.
TOM STAMP • VIC BACKER



The
Ind
E.
Ne
pos
sig
A
AD
art
pho
and
Ind
F
zin
thr
ter
Ne
ter
clo
A
Ad
tra
No
by
7
mo
of
Mo
Ma
art
me
No

Re
Fr
an
ser
Le
Pe
Ab
tio
Le
per

Ar

Three magazines bow

Industrial Design, published by Charles E. Whitney, Whitney Publications Inc., New York, bowed last month. Its purpose is to serve creative product designers.

Art director Alvin Lustig told AD&SN that he is doing most of the art work for the magazine. He will use photographs and illustrative diagrams, and is working out a special style for Industrial Design.

Expecting, a new maternity magazine due this month, will be distributed through doctors' offices. Issued quarterly by Barchester Publications, Inc., New York, Expecting will present maternity fashions, baby care, infant clothes and beauty guides.

Art Director Larry Gaynor, Duermos Advertising agency, will do the illustrations (two-color and b & w). The November four-color cover was done by John Duffy.

Tape and Film Recording is a bi-monthly magazine devoted to all aspects of magnetic recording. Publishers are Mooney-Rowan, Severna Park, Md. Magazine will feature how-to-do-it articles and information on new equipment for recording. First issue is the November-December.

Reilly lectures at League

Frank Reilly, artist, teacher, lecturer and writer, is giving the following series of lectures at the Art Students League: Nov. 11, Anatomy; Nov. 17, Perspective; Nov. 24, Drapery; Dec. 1, Abstractions; Dec. 9, Color Abstractions; Dec. 16, Composition.

Series, which began Oct. 7, for both League students and non-students. Fee per session is \$1.00.



Emerson appoints Perton AD. Irwin

Perton has recently been named Art Director of Emerson Radio and Phonograph Corporation.

Mr. Perton has been Art Director of Fuller, Smith and Ross; Hillman Publications; and Jaeger Studios. A graduate of the School of Industrial Arts, he also studied art and design at Cooper Union. His oil paintings have frequently been on exhibition at museums throughout the country and he has received many awards for design.

ATA names officers

At the annual convention of the Advertising Typographers Association of America, Inc., the following officers were elected: Carl H. Ford, J. W. Ford Co., Cincinnati, president; Walter T. Armstrong, W. T. Armstrong Co., Philadelphia, is vice-president; Mrs. E. W. Shaefer, Tri-Arts Press, Inc., New York, treasurer.

Market change boosts design market

Thomas G. Nevell, Chairman of the research committee of the Society of Industrial Designers, predicts that more than \$2.5 billion in consumer and industrial products designed by the members of the Society will be sold in the next year.

Mr. Nevell based his predictions on a survey of members and two major shifts in the economy picture: the switch from a sellers' to a buyers' market, and the cessation of Korean fighting.

Magazine war grows

The women's magazine battle has gotten into high gear. To combat store-books (such as Better Living, Family Circle, Everywoman's, etc.), Ladies Home Journal has begun taking "junior" ad pages. Other similar magazines have followed suit.

AD&SN publishes largest issue; Sproat is Chicago editor

William E. Sproat, AD at J. R. Pershall Co., Chicago, worked with the AD&SN staff to produce this 112-page issue, the largest in the history of the publication. Previous record issues were May 1953, 100 pages; September, 96 pages; February, 92 pages. Last November, also a Chicago issue, was 88-pages, a record at the time. Chicago Business Manager for this current issue was Seymour Levine, Foote, Cone & Belding AD.

Package design said to build sales

"A company's long range package design . . . can mark the difference . . . between profit and loss," declared Jim Nash, industrial designer, in an address before the National Flexible Packaging Association, Hershey, Penna.

Mr. Nash stated that the manufacturer's brand name or trademark is the most important building element on any package. He advocates the following elements in package design: a dominating brand identification; a bold product name or attention getting illustration; an orderly arrangement so that design directs reading order; good utilization of space on sides and back of package.

TV causing package redesign

In Tide's survey of production problems in color TV, the following facts are cited:

Some of the production problems have been solved with paler flesh colors, slower camera action, brighter lights, compatible background color, painted miniature sets and costumed dress rehearsals in front of actual sets. A major precaution is avoidance of clashing color.

Networks are offering advertisers' color clinics to see how their TV commercials will look in color.

With complete product identification now achieved, the package has become the salesman. In some quarters this is causing radical revisions in package design and color.

New camera 2 1/4 x 2 1/4 geared to action photography

Kodak Chevron Camera is designed for the advanced photographic worker. It makes 2 1/4" square negatives and provides 12 exposures on each roll of 620 film. Chevron lens are Ektar 78mm f/3.5; shutter is Synchron-Rapid 800, of the gear-train retard, pre-setting type with continuous-action blades. It offers a choice of 10 shutter speeds from 1 second to 1/800 second, plus "B" for long exposures.

Focusing and viewing system, with a split-field type rangefinder. Permits accurate focusing from 3 1/2 feet to infinity. Viewfinder is enclosed, optical, eye-level with automatic parallax correction over the focusing range.

With an adapter the camera can be used for 828 h & w or color films.



Holtz goes to Europe. F. Richard Holtz, a member of the Rochester Art Directors Club, has been given a special assignment in international advertising by the Eastman Kodak Company.

His new appointment will take him to Europe for three months, as a step in coordination of Kodak's advertising activities abroad.

Mr. Holtz has been with Kodak since 1936, and has headed the Package Design Division since 1942. He is a member of the Packaging Institute, and the Packaging Advisory Council of the American Management Association.

Newspaper changes type

World Telegram & Sun has changed its type face from Ionic, 7 1/2 pt. on 8 1/2 pt. base, to Intertype Regal No. 2, 8 on 9.

Louisville Art Center

Art Center Association School, Louisville, gives courses in painting, drawing, sculpture, design, commercial art, lettering and layout, graphic art, etc., both day and evening. Spring semester begins February 8. For further information write the School Secretary, 2111 South First Street, Louisville 8, Kentucky.

Museum to show art films

Museum of Modern Art will show several art films on November 23-29 at 3:00 and 5:30 P.M. Films are Motion Painting No. 1, Boundary Lines, Loops, Pen Point Percussion, and John Gilpin's Ride.

AAAA fights objectionable ads

To encourage agency people to report examples of objectionable advertising, the American Association of Advertising Agencies is releasing a series of posters for its participating agencies.

Complaints are forwarded by A.A.A.A. without identification or endorsement to agencies placing the advertising concerned, for whatever action the agencies wish to take.

Participation is "open to all agencies interested in voluntary self-improvement, as opposed to censorship and regulation."

SAAD sponsors kids show

Eighty-six paintings by children of SAAD members composed the First Annual Kids Show sponsored by the San Francisco Society of Artists and Art Directors. Paintings were judged by a distinguished group and special awards were given in three age categories. Awards consisted of a citation with a red ribbon attached to a big round gold-wrapped chocolate. Brass rail bar served heaps of lemonade.



HOW TO WASH SWEATERS

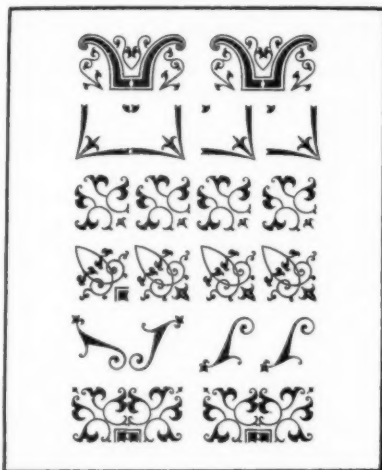


Fashion appeal Large photograph of children in sweaters in outdoor setting, shot by Richard Avedon, dominates this Rinso ad. How-to-do-it photos demonstrate specific use of product. This is part of a series on this theme, featuring the product use rather than the product itself. AD is Rollin C. Smith of Hewlitt, Ogilvy, Benson & Mather.

Photo-Lettering adds alphabets

Ed Rondthaler has been abroad securing European alphabets for Photo-Lettering Inc. and one-man calligraphic and lettering shows for the Alphabet Gallery.

Toni Bonagura and Frank Bartuska have transferred their entire "Custom Lettering" line of nearly 100 photographic alphabets to the Company's library. This line includes many versions of both contemporary and classic designs. A brochure displaying these designs is available from Photo-Lettering, Inc., 216 East 45th Street, New York City.



Bradley designs ornaments. Dean of American typographers, Will H. Bradley, has designed Bradley Combination Ornaments for American Type Founders. Each piece is 24 pt. by 24 pt. and the pieces may be arranged to form varied combinations.

Mr. Bradley hasn't been at ATF for 50 years. Recently the company had him back for a visit. He looked over ornamental pages from ATF archives, designed by him long ago. His American Chap Book series has become a collector's item.

The eighty-five-year-old designer's work has strongly influenced the trends in design. He reestablished the popularity of Caslon and contributed several new type faces of his own design.

Swiss type booklet

K. Heitz Import Company offers a booklet showing their line of types imported from Switzerland. These types and Swiss color printing plates may be obtained from the Company at 150 W. 54th Street, New York 19.

32nd AD ANNUAL

The 32nd consecutive ANNUAL OF ADVERTISING AND EDITORIAL ART of the New York Art Directors Club will be published about the middle of November by *Visual Arts Books* (Farrar, Straus & Young, Inc.—New York).

This new edition presents 368 outstanding examples of distinguished—and successful—art and layouts in 16 broad categories. These award winners and selections were chosen from nearly 10,000 entries by committees representing the membership of the Art Directors Club of New York and included in the Club's Annual Exhibition held last May at the Grand Central Galleries.

The 400 8 x 11¼ inches pages of the 32nd ANNUAL make this book some 60 pages larger than ever before. It includes twice as many full color plates as in any previous ANNUAL. There is a striking 4-color jacket and, as usual, the book is handsomely printed and bound.

As a special feature the new ANNUAL includes 16 pungent and specially written commentaries by the following top management people in advertising, marketing, and publishing:

James C. Boudreau, dean, Pratt Institute, on the educator's views of the art director's qualifications and training.

Austin Briggs, noted illustrator, on the illustrator and the art director

Bennett Cerf, president, Random House, Inc., on the art director in book publishing

Gardner Cowles, editor, Look Magazine, on the magazine art director

J. H. S. Ellis, president, Kudner Agency, Inc., on the art director as a salesman

Francis W. Goessling, art director, Abbott Laboratories, on the art director's role in house organs

Albert Hailparn, president, Einson-Freeman Co., Inc., on selling ideas in posters and point-of-sale display

F. Raymond Johnson, executive vice president, Saks Fifth Avenue, on the art director in a department store

J. Louis Landenberger, president, Ketterlinus Lithograph Co., on the art director's influence on poster and point-of-sale advertising

Herbert R. Mayes, editor, Good Housekeeping, on how the art director influences the editorial field

Barrie C. McDowell, Director's Art, on the representative's relationship to art director and artist

Georg Olden, director of graphic arts, C.B.S. Network, on the work of the art director in the television field

Allyn Shilling, director of advertising, National Distillers Products Corp., on the art director's influence on trade periodical advertising

Frank Stanton, president, C.B.S. Network, on the role of the art director in broadcasting

Ivan Veit, promotion director, N. Y. Times, on the newspaper art director.

Walter Weir, vice president, Donahue & Coe, on the copywriter and the art director

The 32nd ANNUAL is designed by Martin Stevens (AD of Ellington & Co.) and edited by George Failes (AD of the Kudner Agency, Inc.), under the committee chairmanship of Robert McCallum (McCallum Studios). Other committee members include: Mahlon A. Cline, business manager; Ralph Seberhagen, publicity; James Buckham; Heyworth Campbell; Arthur Hawkins, Jr.

Minneapolis starts with exhibit

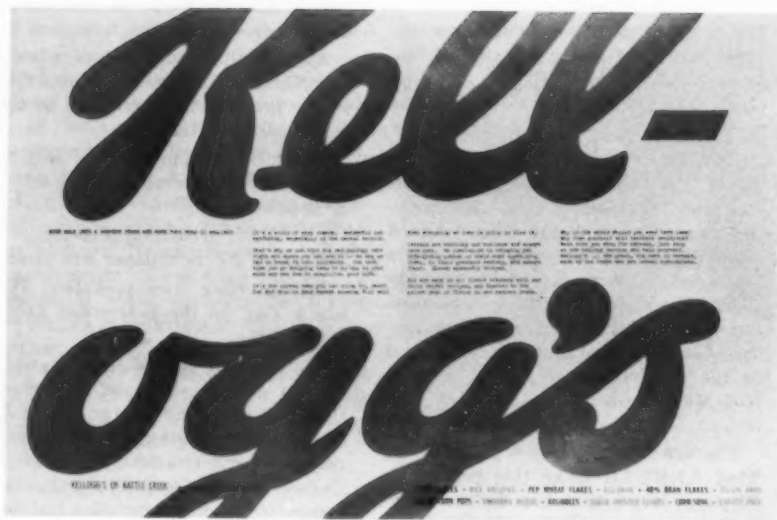
The AD Club opened the season with an exhibit of layouts and finished art for True Magazine. Al Aillard, AD of True furnished the art work shown.

Besides plans for future meetings, a committee was formed to entertain and paint murals in children's hospitals.



Joint Ethics Committee

New officers and members of JEC of New York are: Albert Dorne, Society of Illustrators; Charles Freimuth, Artists Guild; Lionel Gilbert, Society of Illustrators, treasurer; Adolph Treidler, Artists Guild, vice-chairman; Jack Jamison, Art Directors Club, retiring chairman; Walter Nield (AD, Young & Rubicam), Art Directors Club; Cecil Baumgarten (AD, Green-Brodie), Art Directors Club, chairman; Henry Mitchell Havemeyer (AD, Hazard Advertising), Art Directors Club, secretary; Vera Richstone, executive secretary; Ed Ashe, Artists Guild (not shown).



Logo speaks for itself in Kellogg ad which was ADED by Andy Armstrong, Leo Burnett Co., Chicago. In a world of many brands this brilliant red logo with its simple editorial material gives strong identification.

Creative Plus moves to Fredman-Chaite

Creative Plus Forums, formerly sponsored by Hampton Studios, is now under the sponsorship of Fredman-Chaite Studios, Inc.

November 18 meeting will be on Design and Sales with Will Burtin and Dr. Robert Leslie as speakers. Carl Weiss moderates. Meetings are held as usual at Willkie Memorial Building, 20 W. 40th Street, New York, at 7:30 P.M.

Fredman-Chaite also announces a new monthly house organ.

AIGA appoints Morrow

Joyce Morrow has become executive administrator of the American Institute of Graphic Arts. She will also direct the newly formed public relations program.

Mrs. Morrow's former New York affiliations include association with Columbia University Press, assistant manufacturing director of H. Wolff Book Mfg. Co., and copy chief of Life Magazine. Most recently she has been associated with Lewis & Gilman, Inc., Philadelphia advertising and merchandising agency.

DMAA elects

Lawrence C. Chait, director of list research at Time, Inc. has been elected president of the Direct Mail Advertising Association.

Other officers are: vice-president, Charles S. Downs, Abbott Laboratories, North Chicago; Canadian vice-president, Howard S. Mark, Robert Simpson & Co., Ltd., Toronto; secretary, Arthur W. Theiss, Minnesota Mutual Life Insurance Co., Inc.; treasurer, Herbert Buhrow, McGraw Hill Company.

New Jersey group exhibits fine art

A group of eleven New Jersey art directors, designers and commercial illustrators are holding their first fine art painting exhibition. The two week exhibit opens November 15 at the Silo in Morris Plains, New Jersey.

Exhibitors are: Frank Childers, Lou Hanke, Merrill Harvey, Homer Hill, Jo Kotula, Joseph Low, Howard Murphy, Kenneth Olsen, Everett Sahrbeck, Stanley Sherwin, Edward Turano.

This unorganized group meets monthly for criticism of fine art paintings which are brought each time by members.

Museum to sell Christmas cards by modern artists

Christmas cards by such world-famous artists as Picasso, Matisse, Rouault, Ben Shahn, and Saul Steinberg are on sale at the Museum of Modern Art, 11 West 53 Street, New York. This year cards may be ordered imprinted with individual names.

At prices ranging from 5 to 25 cents, cards may be had at the main lobby or by mail order. Samples are available on request.

Art Students League scholarships awarded

Eighteen students have been awarded merit scholarships totaling \$4,000. Winners from New York are: Seva Alvanos, Roger Barnes, Carroll Cartwright, Tamara Gray, Cynthia Hilsenrath, Alexander Martin, Martin Pojan, Gordon R. Press, Lillian Rochlin, Barbara Silbert, Walter S. White, Dolores Wisinski and Frank Yee.

Five other scholarships go to George T. Mukai, Spring Valley, Calif.; J. Bardin, Elloree, S. C.; Esther Cohen, Boston, Mass.; Nik Puspurica, Dallas, Texas; Bernice Hoffman, St. John, N. B., Canada.



Design with product In the new trend of cigar advertising Oscar Krauss, Monroe Greenthal Company AD, gives La-Primadora extra impact. Functional use of product in design with cigars is similar to Empire pencil ad in October AD&SN.



Departs from "pretty color" A D Bill

Schneider's idea was to focus attention on product without run-of-the-mill luscious-color appeal. Sweep device of 12 uses is flexible and series uses various ones as feature. Photography was done by Horace Hime, Ray Shaffer Studios. Schneider is with Knox Reeves in Minneapolis.

School of Design gives airbrush instruction

Classes in airbrush techniques and airbrush applied to advertising art and textile design are being offered by the New York-Phoenix School of Design, 160 Lexington Avenue, New York City. Classes will meet once weekly for ten sessions. S. Ralph Maurello, author of "Commercial Art Techniques" and "The Airbrush Manual", is instructor.

New film gives greater contrast

Supreme Type 2, similar to Ansco Supreme Film in speed and most other characteristics, offers a normal gradation appreciably steeper to yield more brilliant negatives.

Regular Supreme with normal development makes negatives with a gamma range of .65 to .75. Supreme Type 2 with equal development yields negatives with a gamma range of .75 to .85.

Ansco Supreme Type 2 is available in the following sizes and lengths: 35mm x 100', unperforated DRL; 35mm x 200', unperforated DRL; 70mm x 100', unperforated DRL on #473 Core; 70mm x 100', unperforated DRL on #472 Core; 1.81" x 200', single perforation DRL.

Phenolic slides responsible for yellow plague

Yellow cast on Ektachrome, daylight and Ektacolor Type B, has been traced by Eastman Kodak researchers to phenolic slides in film holders.

Exposure to daylight or repeated strobe flashes "activizes" the outside surface of the slide. In use the slide is normally reversed which brings activated side close to the film. This exposes onto the film the plus-yellow characteristic which plagued photographers and processors.

To avoid this reaction, it is recommended that slides not be reversed when using color film. Also slides may be treated in 20% sodium bisulphite to reduce the susceptibility to activation. Clean slides thoroughly and soak in the solution for 8-24 hours.

PSA and RIT offer scholarships

Photographic Society of America has set up a Scholarship Plan in conjunction with Rochester Institute of Technology. National in scope, the plan provides several \$400 scholarships (the full annual tuition) for 1953-1954 school years.

Further information may be obtained from PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.



Client decided to bleed Northwest Airlines ad because of his enthusiasm about the art work. Painting was done by Ned Seidler. Chartes Coltrera, Cunningham & Walsh, was art director.

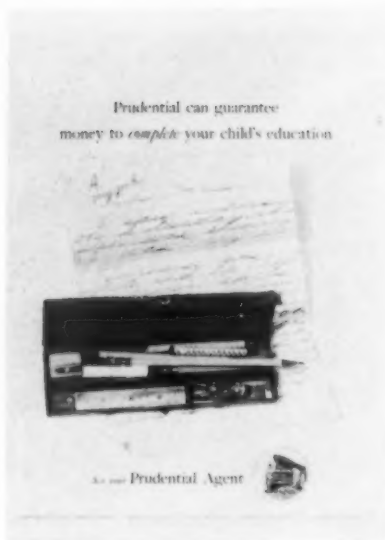
Period design at Williamsburg

"What's American About American Antiques?" and 18th century antiques will be the major questions discussed at the 1954 Williamsburg Antiques Forum.

Two five-day sessions begin Jan. 25 and Feb. 1.



In media and as p.o.p. Riding Hood Red ad was most powerful promotion in the history of Max Factor: sold more lipsticks of this one color than all other colors combined, according to AD Bob Gage, Doyle-Dane-Bernbach, New York. Photographer was Milt Green.



Strikes a practical note Handwriting is that of a child (incidentally, AD Bill Bowman tells us that he's had several phone calls from children named "John M." who claim to have written the ad—and wanted to collect!). Becker-Horowitz was photographer. 4-color ad ran in Sunday supplements and B & W in Sunday papers. Mr. Bowman is with Calkins & Holden, Carlock, McClinton & Smith, New York.



Recognition attained Bob Gage, AD at Doyle-Dane-Bernbach, originated the red "A" which gives immediate identification to Acrilan. This is one of a series, all photographed by Studio Associates, New York, which established the new name in synthetics overnight.

35mm film sparks Mercury campaign

The story of how 35mm film has been used successfully in an extensive national advertising campaign is told in the current issue of Leica Photography magazine.

Entitled "A Case History of a Successful Advertising Campaign Done in 35mm Photography," the article tells the how and why of the current picture-caption Mercury automobile campaign. In addition to emphasizing the versatility and economy of 35mm photography, the article points out that no problems were encountered in reproduction and engraving.

AD's for Kenyon & Eckhardt were William Reinicke in New York and Bill Johnson in Detroit. Johnson, who wrote the story, states that he expects to continue using the Leica and other 35mm equipment as a saver of both time and money for the duration of the picture campaign.

Doctor tells PSA about stereoscope vision

Photographic Society of America (New York Technical Division) featured at its October meeting a talk on "Stereoscopic Vision and Depth Perception".

Speaker, Dr. Arthur Linksz, stated, "If one looks . . . with one eye only, one does not see (things) flat. Basic cues of depth and distance are offered by . . . the single eye and . . . distribution of detail, according to laws of geometric perspective . . . Vision with both eyes . . . adds the quality of stereopsis (which) is significant at close range only . . . 3-D movie technique will add to impressiveness of the intimate; it will be wasted on the monumental."

Dr. Linksz, Assistant Clinical Professor, NYU Postgraduate School of Medicine, went on to say, ". . . the enlarged screen with its greater reliance on peripheral vision probably offers greater possibilities."

Rochester Conference explores photo developments

National Press Photographers Association and George Eastman House sponsored the first nation-wide meeting of newspaper and magazine executives aimed at exploring ways and means of making better use of photography.

Robert Dumke of the Milwaukee Journal described what his newspaper

is doing with the three-color printing process which eliminates the need for an engraving that prints with black ink, thus saving one-third the time.

Two new films, designed for press photographers, were discussed. One, developed by duPont, will reduce the need for retouching and result in better transmission and reproduction of the images. It is said to have a long tonal scale and a higher red sensitivity than former products.

The other film, Eastman Kodak's, is the result of a "revolution in emulsion making" which permits the manufacture of film with greater speed without increase in graininess.



Arthur Munn, well known art director of New York and Philadelphia, died at his summer home in September. Born in Scranton, he came to Philadelphia where he first worked as a retoucher's assistant. He did freelance work with N. W. Ayer and eventually became manager of the art department there. Later he formed Young & Rubicam in New York with some of the Ayer people.

Mr. Munn resigned from Y & R to form his own agency. During this period he became associated with the Phileco account, for which he is most noted. He helped form the New York Art Directors Club and later, when back in Philadelphia, he helped organize the Philadelphia Club.

Show marks premium gain

New York Premium Show speakers emphasized the bigger role that premiums are playing in advertising and selling. Their use is the highest in the past twenty years and substantial gains are expected this year.

UNUSUAL WAY TO PROVE



Sanforlan WOOLENS WON'T SHRINK OUT OF FIT!



See for yourself Sanforlan won't shrink, so the campaign demonstrates. AD Denny Cavanaugh of Y & R, New York, had Herbert Matter shoot a batch of pictures of fully clothed models submerged in a tank of water. Series showed several variations on this idea, showing fully clothed girl taking a shower; two children, dressed of course, playing in a bathtub, etc.

NAD
SAD

Baltimore Club sponsors lectures at Maryland Institute

Art Directors Club is sponsoring a series of monthly lectures, visitations and symposiums at the Maryland Institute of Art during 1953-54. Program is for advertising design, general design, fine arts illustration and fashion illustration students.

Seattle exhibits children's art, discuss photoengraving

Seattle's Art Directors Club sponsored first annual children's art show was the feature of the Club's first fall meeting. Fathers of the winning children were Robert Matthiesen and Armistead Coleman.

After the show, the meeting became an open forum on photo-engraving techniques.

ADC-NYU introduces art direction course

Art Directors Club of New York, in cooperation with the Division of General Education of New York University, is sponsoring a series of discussions on Art and Design for Management. The emphasis is on the art director's role in business. Goal of the Club is to have art direction recognized as a specialized profession.

Series, already begun, meets each Thursday evening. Discussions which have already occurred are: Art and Design for Management, Wallace W. Elton; Advertising Agency Art Direction, Lester Rondell; Even Big Business Needs an Art Director, Roy W. Tillotson; Publication Art Director and his Work, Suren Ermoyan; Retail Art Director: Sales and Merchandising Appeal, Juke Goodman.

The next five sessions beginning Nov. 12, are as follows: The Television Art Director, Georg Olden; The Free-Lance Art Director, Lester Beall; Let's Not Kid Ourselves—Art is a Business, Albert Dorne; Reader Research—Stepping Stone or Stumbling Block, Mitch Havemeyer; Art Direction is Indispensable to Management, Arthur Hawkins, Jr.

L.A. Club begins year

First meeting of the Los Angeles Art Directors Club featured cartoonist Virgil Partch in a "chalk talk". Saul Bass, with the assistance of color slides, gave a comprehensive report on the Aspen, International Design Conference.

Chicago opens season

Initial meeting for 1953-54 of the Art Directors Club of Chicago was a luncheon with Charles W. Harper speaking on "Does Good Design Sell in the Mass Market?"

Awards Dinner for the 21st Annual Exhibition will be November 11 in the Red Lacquer Room of the Palmer House. Jack Tinker, McCann-Erickson, will speak on "New Horizons in Advertising".

Phila. exhibits in December

Art Directors Club 19th Annual Exhibition of Advertising and Editorial Art will be shown December 5 through January 3, at the Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets.

For information on entries contact the AD Club at 212 S. 15th Street.

San Francisco exhibits

Sixth Annual Exhibition of Advertising Art, sponsored by the Society of Artists and Art Directors of San Francisco, was held through November 6. Of 1000 entries 266 were chosen for the show. Selected entries covered consumer and trade publications, national and regional newspapers, local and retail newspapers, small space advertising, 24-sheet posters, painted bulletins, car cards, displays, annual reports, books, booklets, and house magazines. In addition there were classifications for lettering, design, editorial art and advertising photography.

Winners had not been announced at the time of this writing.

Washington ADs meet

First meeting of the newly formed Washington Art Directors Club was held in September. Kenneth Stuart, Art Editor of The Saturday Evening Post, was the featured speaker.

Atlanta Club plans group insurance

Art Directors Club of Atlanta has a tentative plan for group insurance for its members. For further information regarding details, contact Owen Bugg, 610 Walton Bldg., Atlanta, Ga.

chapter clips

Atlanta: Charles A. Noel, Tucker Wayne & Co., has become a new member.

Boston: Phil Coyle of Baker Studios won the Photo-Engravers and AD Club award for the best cover for the November issue of Photo-Engravers Bulletin.

Chicago: Additions to the Art Directors Club of Chicago are as follows: Gordon D. Fisher, the Brady Company; Patricia M. Jackson, J. R. Pershall Co.; Melvin T. Miller, Proebstring, Taylor, Inc.; Marcia Morris, Coventry Miller & Olzak Inc.; Richard Schmickrath, The Brady Co.; John Van Auken, The Brady Co.; Edwin R. Wentz, J. R. Pershall Co.

Philadelphia: October meeting speakers were Wallace Elton, Cecil Baumgarten, and Don Barron (AD&SN publisher).

San Francisco: SAAD is beginning a public speaking course for members.

21ST ANNUAL EXHIBIT

THE ART DIRECTORS CLUB

OF CHICAGO

As you review the exhibit in this year's Art Directors' Show, you will be reminded again of the important role the Art Director plays in capturing the attention of an over-exposed public. You will see here, too—in the cleaner, more graphic images—the unmistakable influences of TV competition.

Specifically, we are most impressed with the large number of deftly handled Trade entries. In this category, the light touch . . . the cartoon . . . the uninhibited brush would seem to have achieved a freedom and an expression which is all too seldom seen in consumer art. Perhaps another year will bring more frequent application of this same sort of happy ingenuity to the field of consumer advertising.

It is evident from *all* exhibits that the graphic arts industry, as a whole, is arriving at a sharper, truer interpretation of its own visual medium.



James G. Sherman



Editor's Note: My Grandfather Sproat was the editor of a string of Michigan newspapers he and his brothers owned, and if my experience of being the editor of this issue of ART DIRECTOR & STUDIO NEWS is any indication of what he went through every day, then I'm glad that I'm an Art Director



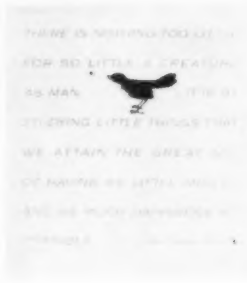
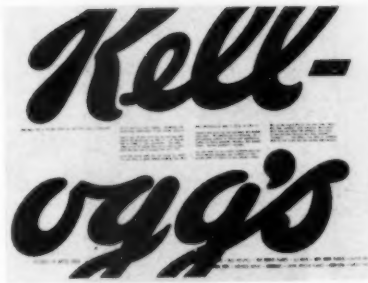
Bill Sproat

EDITOR ADCC issue of AD & SN

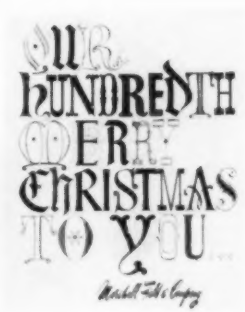
★—Stars denote medal award winners

①—Numbers in circles denote merit award winners

! —Numbers denote other exhibits



①



⑫

A-1

- ★① Designer-A.D.: Andy Armstrong
Producer: Leo Burnett Company
Advertiser: Kellogg's
Artist: Andy Armstrong
- ② Designer-A.D.: Hal Smiley
Producer: J. Walter Thompson Company
Advertiser: Parker Pen Co.
Artist: Phoebe Moore
- ③ Designer-A.D.: Walter Reinsel and Neil Fujita
Producer: N. W. Ayer & Son
Advertiser: Container Corp. of America
Artist: Arthur Williams
- ④ Designer-A.D.: Ernest C. Allen
Producer: Needham, Louis & Brorby, Inc.
Advertiser: Morton Salt Co.
Artist: Bernard Pertchik

- ⑤ Designer-A.D.: Mack Ray
Producer: Leo Burnett Company
Advertiser: Chas. Pfizer Company
Artist: Van Baerle

A-2

- ★⑥ Designer-A.D.: S. Neil Fujita
Producer: N. W., Ayer & Son
Advertiser: Felt & Tarrant
Artist: Arthur Williams
- ⑦ Designer-A.D.: John Averill
Producer and Advertiser: Collins, Miller & Hutchings
Artist: John Averill
- ⑧ Designer-A.D.: Chuck Hayden
Producer: N. W. Ayer & Son
Advertiser: Container Corp. of America
Art: Barney Line and S. Neil Fujita

- ⑨ Designer-A.D.: Herman I. Shore
Producer: Kuttner & Kuttner
Advertiser: Plastics Engineering Co.
Artist: Franklin McMahon

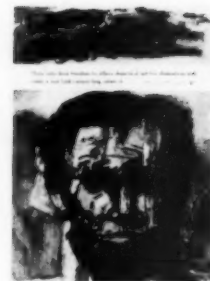
- ⑩ Designer-A.D.: John W. Amon
Producer: Needham, Louis & Brorby, Inc.
Advertiser: Cummins Engine Co., Inc.
Art: Norman Rich Studios

A-3

- ⑪ Designer-A.D.: Lee King
Producer: Weiss & Geller
Advertiser: H. W. Gossard Co.
Artist: Bassett
- ⑫ Designer-A.D.: Frances Owen
Producer and Advertiser: Marshall Field & Company
Artist: Betty Barclay



13



24

13 Designer-A.D.: Robert A. Patterson
 Producer: McCann-Erickson, Inc.
 Advertiser: Brunswick-Balke-Collender Co.
 Art: Leo Randell and Galvin G. Van Lonkhuyzen

14 Designer-A.D.: Clark Maddock
 Producer: McCann-Erickson, Inc.
 Advertiser: Standard Oil Co. of Ohio
 Art: Lou Federman & Associates

A-4

15 Designer-A.D. and Producer: Don Walkoe
 Advertiser: Geeting & Fromm
 Artist: Don Walkoe

16 Designer-A.D.: Lee King
 Producer: Weiss & Geller
 Advertiser: Luxite Lingerie
 Artist: Herbert Matter

A-5

NO AWARDS IN THIS CLASS

A-6

NO AWARDS IN THIS CLASS

B-1

★ 17 Artist: Hans Erni
 Art Director: Paul Smith
 Producer and Advertiser: Rand McNally & Co.—Edwin Snyder

18 Artist: LeRoi Nieman
 Art Director: Frances Owen
 Producer and Advertiser: Marshall Field & Company

19 Artist: Henry Wenclawski
 Art Director: Hal Paus
 Producer: Henry Wenclawski
 Advertiser: Advertising Division, U.S. Savings and Loan League

B-2

★ 20 Artist: Fred Conway

Art Director: Walter Reinsel
 Producer: N. W. Ayer & Son
 Advertiser: Container Corp. of America

21 Artist: Jean Varda
 Art Directors: Walter Reinsel and S. Neil Fujita
 Producer: N. W. Ayer & Son
 Advertiser: Container Corp. of America

22 Artist: Lily Harmon
 Art Director: R. Blayne McCurry
 Producer and Advertiser: Abbott Laboratories

23 Artist: William Gropper
 Art Director: R. Blayne McCurry
 Producer and Advertiser: Abbott Laboratories

24 Artist: H. Charles McBarron
 Producer: Stevens-Gross Studio
 Advertiser: Esquire Magazine



25



36

B-3
NO MEDAL AWARDS
NO MERIT AWARDS

B-4
25 Artist: Bernie Pertchik
Art Director: Bernard Anastasia
Producer: Campbell-Mithun, Chicago
Advertiser: American Dairy Assn.

B-5
★ 26 Artist: Dale Maxey
Art Director: Frank Follmer
Producer and
Advertiser: The Rotarian Magazine

27 Artist: Adolf Dehn
Art Director: F. W. Goessling
Producer and
Advertiser: Abbott Laboratories

28 Artist: Franz Altschuler
Art Director: Marilynn Knudson
Producer: Franz Altschuler
Advertiser: Scott, Foresman & Co.

C-1
NO MEDAL AWARD

29 Photographer: Kenneth Heilbron
Art Director: Frances Owen
Producer: Kenneth Heilbron
Advertiser: Marshall Field & Co.

30 Photographer: Ben Rose
Art Director: Marvin Potts
Producer: Foote, Cone & Belding
Advertiser: Hiram Walker & Sons,
Inc.

31 Photographer: William Richards
Art Director: Clark Maddock
Producer and
Advertiser: McCann-Erickson, Inc.

32 Photographer: Karl Oeser
Art Director: Dick Weiner
Producer: Sarra, Inc.
Advertiser: The Pullman Co.

C-2
★ 33 Photographer: Jim Carl
Art Directors: Bob Miller and Bill
Wood
Producer: N. W. Ayer & Son
Advertiser: Caterpillar

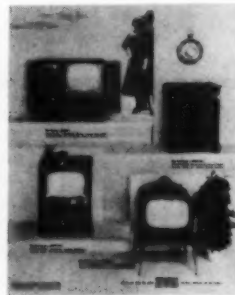
34 Photographer: Jim Carl
Art Directors: Scott Runge and Bill
Wood
Producer: N. W. Ayer & Son
Advertiser: Caterpillar

35 Photographer: Cle Clark
Art Director: Al Scott
Producer: Campbell-Ewald, Detroit
Advertiser: Champion Paper Co.

36 Photographer: Genevieve Naylor
N.Y.
Art Director: Dean Coyle, N.Y.
Producer: D'Arcy Advertising
Company
Advertiser: Coca Cola



37



47

37) Photographer: d'Arazin
 Art Director: Edward Spahr
 Producer: Ketchum, MacLeod &
 Grove, Inc.
 Advertiser: Jones & Laughlin

C-3

38) Photographer: Herbert Matter
 Art Director: Lee King
 Producer: Weiss & Geller
 Advertiser: Holeproof Hosiery Co.

39) Photographer: William Richards
 Art Director: Fred H. Stickle
 Producer: Fuller & Smith & Ross, Inc.
 Advertiser: Westinghouse Electric
 Corp.

40) Photography: Bob Elmore and Bill
 Meyers
 Art Director: Frances Owen

Producer and
 Advertiser: Marshall Field & Co.

41) Photographer: William Richards
 Art Director: Fred H. Stickle
 Producer: Fuller & Smith & Ross, Inc.
 Advertiser: Westinghouse Electric
 Corp.

C-4

42) Photographer: Hal Bacon, Wesley
 Bowman Studio
 Art Director: W. W. Johnston
 Producer: Young & Rubicam
 Advertiser: Zenith Radio Corp.

43) Photographer: A. George Miller
 Art Director: James G. Sherman
 Producer: McCann-Erickson, Inc.
 Advertiser: Swift & Company

44) Photographer: Van Baerle
 Art Director: Byron Drachman

Producer: Leo Burnett Co.
 Advertiser: Pillsbury

C-5

★ 45) Photographer: Bertrand Miles
 Art Director: Le Roy Winbush
 Producer: Ebony Magazine
 Advertiser: Johnson Publishing Co.

46) Photographer: Wesley Bowman
 Art Director: John Wilber
 Producer: Tempo, Inc.
 Advertiser: Armstrong Cork Co.
 Colorful Living

47) Photographer: Wesley Bowman
 Art Director: Harriet Roseman
 Beckman
 Producer: Tempo, Inc.
 Advertiser: United States Gypsum Co.

**A. Design of Complete Advertisement
or Unit in:**

1. MAGAZINES

- A-1
6. Designer-A.D.: Marce Mayhew and Paul Smith
Producer and Edwin Snyder—Rand
Advertiser: McNally & Co.
7. Designer-A.D.: Robert D. Dohn
Producer: Foote, Cone & Belding
Advertiser: Beatrice Foods Co.
Artist: Mary Blair
Photographer: Charles F. Kuoni Studio
8. Artist
Designer-A.D.: Harry Lindemann
Producer: Krupnick & Associates
Advertiser: Reardon Paint Co.
9. Designer-A.D.: Paul Darrow
Producer: N. W. Ayer & Son
Advertiser: General Mills
Artist: Tana Haban
10. Designer-A.D.: Clark L. Robinson
Producer: Fuller & Smith & Ross
Advertiser: Otto Konigslow
Artist: Andrew Lee
11. Designer-A.D.: Walter Reinsel
Producer: N. W. Ayer & Son
Advertiser: Container Corp. of America
Artist: McNight Kauffer
12. Artist
Designer-A.D.: Irving Titel
Producer: Irving Titel
Advertiser: James B. Beam Distilling Co.
Agency: Burton Browne Advertising Agency
13. Designer-A.D.: Paul Smith
Producer and Edwin Snyder—
Advertiser: Rand McNally & Co.
Artist: Charles Adorney
Agency: Calkins & Holden Carlock, McClinton & Smith
14. Artist
Designer-A.D.: Walter Reinsel
Producer: N. W. Ayer & Son
Advertiser: Container Corp. of America
15. Designer-A.D.: Mack Ray
Producer: Leo Burnett Co.
Advertiser: Chas. Pfizer Co.
Artist: Van Baerle
16. Designer-A.D.: Hal Smiley
Producer: J. Walter Thompson Co.
Advertiser: Parker Pen Co.
Artist: Dale Maxey
17. Designer-A.D.: John W. Amon
Producer: Needham, Louis & Brorby, Inc.
Advertiser: Marathon Corporation

- Artist: John Howard—
Sundblom, Johnston & White
18. Designer-A.D.: Richard E. Owen
Producer: McCann-Erickson, Inc.
Advertiser: Swift & Co.
Photographer: A. George Miller—
Sarra, Inc.
19. Designer-A.D.: Wilbur Smart
Producer: D'Arcy Advertising Company
Advertiser: The Coca Cola Company
Artist: John Howard
20. Designer-A.D.: Louis H. Ingwersen
Producer: Faithorn Corp.
Advertiser: Kraft Foods Co.
Agency: J. Walter Thompson Co.
21. Designer-A.D.: Chuck Ax
Producer: N. W. Ayer & Son
Advertiser: United Air Lines
Artist: Ray Ballinger
22. Designer-A.D.: Paul Smith
Producer and Edwin Snyder—
Advertiser: Rand McNally & Co.
Artist: Marce Mayhew
23. Designer-A.D.: Al Palmer
Producer: Young & Rubicam, Inc.
Advertiser: Elgin National Watch Co.
Artist: Archie Freedman,
Paul D'Ome Studio
24. Designer-A.D.: Robert D. Dohn
Producer: Foote, Cone & Belding
Advertiser: Beatrice Foods Company
Artist: Mary Blair
Photographer: Charles F. Kuoni
25. Designer-A.D.: Andy Armstrong
Producer: Leo Burnett Co.
Advertiser: Kellogg Co.
Artist: Hi Williams & Assoc.
26. Designer-A.D.: Andy Armstrong
Producer: Leo Burnett Company
Advertiser: Kellogg Co.
Artist: Alice and Martin Provenson
27. Designer-A.D.: Richard Weiner
Producer: Young & Rubicam, Inc.
Advertiser: The Pullman Co.
Artist: Whitney Darrow, Jr.
28. Designer-A.D.: Ernest C. Allen
Producer: Needham, Louis & Brorby, Inc.
Advertiser: Morton Salt Co.
Artist: Bernard Pertchik
29. Artist
Designer-A.D.: Gordon Fisher
Producer: The Brady Company
Advertiser: Whiting-Plover Paper Company

30. Designer-A.D.: George Allen
Producer: J. Walter Thompson Co.
Advertiser: Weco Products Co.
Artist: Morton Berger
31. Artist
Designer-A.D.: Ernest C. Allen
Producer and Needham, Louis & Brorby, Inc.
32. Designer-A.D.: Paul Smith
Producer and Edwin Snyder—Rand
Advertiser: McNally & Co.
Artist: Hans Erni
Agency: Calkins & Holden, Carlock, McClinton & Smith
33. Designer-A.D.: Paul Smith
Producer and Edwin Snyder—Rand
Advertiser: McNally & Co.
Artist: Chesley Bonestell
Agency: Calkins & Holden, Carlock, McClinton & Smith
34. Designer-A.D.: Harry Lindemann
Producer: Krupnick & Associates
Advertiser: Bank Building & Equipment Corp.
Artist: Cassel Watkins and Stevens
35. Designer-A.D.: Ernest C. Allen
Producer: Needham, Louis & Brorby, Inc.
Advertiser: Morton Salt Co.
Artist: Bernard Pertchik
36. Designer-A.D.: Andy Armstrong
Producer: Leo Burnett Company
Advertiser: Kellogg Co.
Photographer: Charles Kuoni

A-2 2. TRADE PERIODICALS

42. Designer-A.D.: Bob Seitas
Producer: McCann-Erickson, Inc.
Advertiser: Perfection Stove Co.
Artist: Ted Gorka
43. Designer-A.D.: Bob Seitas
Producer: McCann-Erickson, Inc.
Advertiser: Perfection Stove Co.
Artist: Ted Gorka
44. Designer-A.D.: Chuck Hayden
Producer: N. W. Ayer & Son
Advertiser: Container Corp. of America
Artist: Milt Fisher
45. Artist
Designer-A.D.: John Averill
Producer and Collins, Miller & Advertiser: Hutchings, Inc.
46. Designer-A.D.
and Producer: Helmut Boenisch
Advertiser: Whiting Corp.
Artist: Henry Ziolkowski
Agency: Waldie, Briggs, Inc.
47. Designer-A.D.: Robert A. Patteron
Producer: McCann-Erickson, Inc.
Advertiser: Bell and Howell
Artist: Stephen Heiser



48. Designer-A.D.: Clark L. Robinson
Producer: Fuller & Smith & Ross
Advertiser: Alcoa
Artist: Fortune Illustrators—
Federman Studios
49. Designer-A.D.: John W. Amon
Producer: Needham, Louis &
Brorby, Inc.
Advertiser: Cummins Engine Co.
Artist: Norman Rich Studios
50. Designer-A.D.: Bob Flatley and Stanley
Paul
Producer: Whitaker-Guernsey
Studio
Advertiser: Fairbanks-Morse
Artist: William Silet and Tom
Hoynes
Agency: The Buchen Company
51. Designer-A.D.: Dan Smith—Poole
Bros., Inc.
Producer: Whitaker Guernsey
Studio
Advertiser: Abbott Laboratories
Artist: William Silet and Bob
Keys
52. Artist
Designer-A.D.: Bill Fleming
Producer and Collins, Miller &
Advertiser: Hutchings
53. Designer-A.D.: Dean Straka and
Egbert Jacobson
Producer: N. W. Ayer & Son
Advertiser: Sefton Fibre Can Co.
Artist: Franklin McMahon
54. Artist
Designer-A.D.: Norman C. Harris
Producer: Norman C. Harris
Advertiser: IDEA, Regency
Agency: Burton Browne Adv.
Agency
55. Designer-A.D.: F. W. Goessling
Producer and
Advertiser: Abbott Laboratories
Artist: Darrill Connelley
56. Designer-A.D.: George Goldberg
Producer: Earle Ludgin &
Company
Advertiser: International Furniture
Co.
Artist: Phoebe Moore
57. Artist
Designer-A.D.: Larry Zink
Producer: Ralph H. Jones Co.
Advertiser: Crosley Broadcasting
Co.
58. Designer-A.D.: Larry Zink and Bob
Hayes
Producer: Ralph H. Jones Co.
Advertiser: Crosley Broadcasting
Co.
Artist: Larry Zink
59. Artist
Designer-A.D.: Robert T. Hayes
Producer: Ralph H. Jones Co.
Advertiser: Crosley Broadcasting
Co.
60. Designer-A.D.: Sam Cohen and Lee
King
Producer: Weiss & Geller
Advertiser: Inland Steel
Artist: Bob Keys
61. Artist
Designer-A.D.: Larry Zink
Producer: Ralph H. Jones Co.
Advertiser: Crosley Broadcasting
Co.
62. Designer-A.D.: S. Paul
Producer: Buchen Company
Advertiser: Fairbanks-Morse
Artist: J. Kapes
63. Designer-A.D.: Lee King
Producer: Weiss & Geller
Advertiser: Inland Steel
Artist: Gordon Mellor
64. Artist
Designer-A.D.: R. H. Milburn
Producer: C. Franklin Brown
Advertiser: The United Electric
Coal Companies
65. Designer-A.D.: Lee King
Producer: Whitaker-Guernsey
Studio
Advertiser: General American
Transportation Co.
Artist: William Silet and Bruce
Beck
Agency: Weiss & Geller
66. Designer-A.D.: Lee King
Producer: Whitaker-Guernsey
Studio
Advertiser: General American
Transportation Corp.
Artist: William Silet
and Dale Maxey
Agency: Weiss & Geller
67. Designer-A.D.: Lee King
Producer: Whitaker Guernsey
Studio
Advertiser: General American
Transportation Corp.
Artist: William Silet
Agency: Weiss & Geller
68. Designer-A.D.: F. W. Goessling
Producer: Bert Ray Studios
Advertiser: Abbott Laboratories
Artist: Carl Regehr
69. Designer-A.D.: John W. Amon
Producer: Needham, Louis &
Brorby, Inc.
Advertiser: Marathon Corporation
Artist: Bielefeld Studios
70. Designer-A.D.: Stanley Paul
Producer: Buchen Company
Advertiser: Fairbanks-Morse
Artist: Francis Chase
71. Designer-A.D.: Herman I. Shore
Producer: Kuttner & Kuttner
Advertiser: Royal Metal Mfg. Co.
Artist: James Teason
72. Designer-A.D.: F. W. Goessling
Producer and
Advertiser: Abbott Laboratories
Artist: Darrill Connelley
73. Designer-A.D.: Clark L. Robinson
Producer: Fuller & Smith & Ross
Advertiser: Alcoa
Artist: Federman & Associates
74. Designer-A.D.: Lee King
Producer: Weiss & Geller
Advertiser: General American
Transportation Corp.
Artist: Bruce Beck
75. Designer-A.D.: Albert Quinlan and Ken
Meng
Producer: Gardner Advertising
Co.
Advertiser: Monsanto
Chemical Co.
76. Designer-A.D.: Sam Cohen and Lee
King
Producer: Weiss & Geller
Advertiser: Inland Steel
Artist: Dale Maxey
77. Artist
Designer-A.D.: Bruce Beck
Producer and Collins, Miller &
Advertiser: Hutchings
78. Artist
Designer-A.D.: John Averill
Producer and Collins, Miller &
Advertiser: Hutchings, Inc.
79. Artist
Designer-A.D.: Carl Regehr
Producer: Bert Ray Studios
Advertiser: Runkle, Thompson,
Kovats
80. Designer-A.D.: Frank Johnson
Producer: Foote, Cone & Beldie
Advertiser: Armour and Compar
Artist: John Howard
81. Designer-A.D.: Robert A. Patterson
Producer: McCann-Erickson, In-
Advertiser: Bell and Howell
Artist: Wilfred W. Spears
82. Designer-A.D.: Stanley Paul
Producer: Buchen Company
Advertiser: Fairbanks-Morse
Artist: Francis Chase
- A-3 A3. NEWSPAPER
87. Designer-A.D.: Clark L. Robinson
Producer: Fuller & Smith & Ross
Advertiser: Otto Konigsloew Mfg.
Co.
Artist: Andrew Lee



- 88. Designer-A.D.: George L. Farrell—
Tempo Studio
Producer: Smith, Benson & McClure, Inc.
Advertiser: Sterling Brewers, Inc.
Photographer: Sarra, Inc.
- 89. Designer-A.D.: E. Willis Jones—
George L. Farrell
Producer: Smith, Benson & McClure, Inc.
Advertiser: Sterling Brewers, Inc.
Photographer: Sarra, Inc.
- 90. Designer-A.D.: David Wylie
Producer: Young & Rubicam, Inc.
Advertiser: The Borden Co.
Artist: Dale Maxey
- 91. Designer-A.D.: Marilyn Casey
Producer: Hoskinson-Rohloff & Associates
Advertiser: Carson Pirie Scott & Co.
Artist: John Morehouse
- 92. Designer-A.D.: Frances Owen
Producer and Frances Owen—
Advertiser: Marshall Field & Co.
Artist: Marcie Miller
- 93. Designer-A.D.: Frances Owen—
Marshall Field & Co.
Producer and Frances Owen—
Advertiser: Marshall Field & Co.
Artist: Marcie Miller
- 94. Designer-A.D.: Robert Bonk
Producer: Needham, Louis & Brorby, Inc.
Advertiser: Marathon Corp. Waxtex
Artist: Dale Maxey—Whitaker Guernsey Studio
- 95. Designer-A.D.: Frances Owen
Producer and Frances Owen—
Advertiser: Marshall Field & Co.
Artist: Lynne Parke
- 96. Designer-A.D.: Marilyn Casey
Producer: Hoskinson-Rohloff & Associates
Advertiser: Carson Pirie Scott & Co.
Artist: Lu Peters
- 97. Designer-A.D.: Gordon Fisher
Producer: The Brady Company
Advertiser: Wisconsin Public Service Corporation
Artist: Howard Losse
- 98. Designer-A.D.: Jack Amon
Producer: Henry Wenclawski
Advertiser: Marathon Corp.
Artist: Henry Wenclawski
Agency: Needham, Louis & Brorby, Inc.
- 99. Designer-A.D.: Willa Munzel
Producer and
Advertiser: Lytton's
Artist: Hoskinson-Rohloff & Associates
- 100. Designer-A.D.: Willa Munzel
Producer & Art: Hoskinson-Rohloff & Associates
Advertiser: Lytton's
- 101. Producer &
Designer-A.D.: Willa Munzel
Advertiser: Lytton's
Artist: Jack Bierman and Kenneth Heilbron
- 102. Designer-A.D.: Lee Stanley
Producer: Leo Burnett Company
Advertiser: Procter & Gamble
Artist: Ruzzie Green
- 103. Designer-A.D.: John Lauer
Producer: Earle Ludgin & Co.
Advertiser: Jules Montenier, Inc.
Artist: Ralph Cowan—The Cartoonists
- 104. Designer-A.D.: Clark Maddock
Producer: McCann-Erickson, Inc.
Advertiser: Standard Oil Co. of Ohio
Artist: Lou Federman & Associates
- 105. Designer-A.D.: E. Willis Jones—
George L. Farrell
Producer: Smith, Benson & McClure, Inc.
Advertiser: Sterling Brewers, Inc.
Photographer: Sarra, Inc.
- 106. Designer-A.D.: John Lauer
Producer: Earle Ludgin & Co.
Advertiser: Earle Ludgin & Co.
Artist: Ralph Cowan
- 107. Designer-A.D.: D. Clineff and Flatley
Producer and
Advertiser: Buchen Company
Artist: Promotional Arts Studio
- 108. Designer-A.D.: Clark Maddock
Producer: McCann-Erickson, Inc.
Advertiser: The Standard Oil Co. of Ohio
Artist: Ted Gorka
- 109. Designer-A.D.: Clark Maddock
Producer: McCann-Erickson, Inc.
Advertiser: The Standard Oil Co. of Ohio
Artist: Ted Gorka
- 110. Designer-A.D.: Lee Stanley
Producer: Leo Burnett Company
Advertiser: Procter & Gamble
Artist: Ruzzie Green
- 111. Designer-A.D.: Dex Briggs
Producer: Maxon, Inc.
Advertiser: Griesedieck Western Brewery Co.
Artist: Cartoonists, Inc.
- 112. Designer-A.D.: John Clayton
Producer: Young & Rubicam, Inc.
Advertiser: The Borden Company
Artist: Jackie Mastri
- 113. Designer-A.D.: Dave Lind
Producer: McCann-Erickson, Inc.
Advertiser: Standard Oil Co. of Ohio
Artist: Lou Federman & Associates
- 114. Designer-A.D.: Lee King
Producer: Weiss & Geller
Advertiser: H. W. Gossard Co.
Artist: Bassett

A4. DIRECT MAIL

- A-4
- 117. Designer-A.D.: Helen Warner
Producer and Helen Warner—
Advertiser: Eli Lilly & Co.
Artist: Paton Studio
- 118. Designer-A.D.
and Producer: James McCray
Advertiser: Paine Lumber Co. Ltd.
Artist: Dave Foster
Photographer: Gordon Coster and Wesley Bowman
- 119. Designer-A.D.
and Producer: Phoebe Moore
Advertiser: Phoebe Moore
Artist: Phoebe Moore
- 120. Designer-A.D.: Susan Karstrom
Producer and Science Research
Advertiser: Associates
Artist: Ed Carini
- 121. Artist: Dale Maxey
Designer: Bill Silet
Art Director: Howard Peck
Producer: Whitaker-Guernsey Studio
Advertiser: Parker Pen Co.
Agency: Edwin Shields Hewitt & Associates
- 122. Designer-A.D.: Paul Sieber
Producer: Don Walkoe
Advertiser: Journal of American Medical Association
Artist: Don Walkoe
Agency: Jordan-Sieber
- 123. Designer-A.D.: Herbert Pinzke
Producer: Tempo, Inc.
Advertiser: United States Brewers Foundation, Inc.
Artist: James McCray
- 124. Designer-A.D.: R. D. Tucker
Producer and
Advertiser: Abbott Universal Ltd.
Artist: W. Fleming and Arnold Ryan
- 125. Designer-A.D.: Burton Cherry and Dick Koehler
Producer and
Advertiser: The Cuneo Press
Photographer: Torkel Korling, Richard Avedon and Maynard Parker



- 126. Designer-A.D.: Everett McNear—
and Producer: Henry D. Hewey
Advertiser: Illinois Power Co.
Artist: Everett McNear and
A. G. Westelin
- 127. Designer-A.D.
and Producer: Bob Fryml
Advertiser: A. O. Smith
Artist: Phoebe Moore
Agency: Henri-Hurst &
McDonald
- 128. Designer-A.D.: Paul Sieber
Artist &
Producer: Don Walkoe
Advertiser: Journal of the
American Medical
Association
Agency: Jordan-Sieber
- 129. Designer-A.D.: Paul and Flatley
Producer: Buchen Company
Advertiser: Fairbanks-Morse
Artist: Francis Chase
- 130. Designer-A.D.: Bruce Beck
Producer: Whitaker-Guernsey
Studio
Advertiser: Passavant Hospital
Artist: Robert Keys
Photographer: Stephen Heiser
- 131. Designer-A.D.: Walter Howe—
Doug lang
Producer and R. R. Donnelley & Sons
Advertiser: Company
Artist: Tempo, Inc.
- 132. Designer-A.D.: Robert Bruce Crippin
Producer: Dekovic-Smith
Advertiser: Kiwanis International
Artist: Harry B. Smith
- 133. Artist-
Designer-A.D.: Dean P. Wessel
Producer: Ray Shaffer Studio, Inc.
Advertiser: Artists Guild of
Chicago
- 134. Designer-A.D.
and Producer: Gordon Martin
Advertiser: The Type Shop
Artist: Gordon Martin
- 135. Designer-A.D.
and Producer: Morton Goldsholl
Advertiser: Martin-Senour Paints
Artist: Morton Goldsholl
- 136. Designer-A.D.: F. W. Goessling
Producer: Bert Ray Studios
Advertiser: Abbott Laboratories
Artist: Darrill Connelly
- 137. Designer-A.D.
and Producer: Morton Goldsholl
Advertiser: Gothic Press
Artist: Morton Goldsholl
- 138. Artist
Designer-A.D.: Harry B. Smith
Producer: Dekovic-Smith
Advertiser: Veritone

- 139. Designer-A.D.: Hal Smiley
Producer: J. Walter Thompson
Co.
Advertiser: Art Directors Club of
Chicago
Artist: Art Director Service

5. DISPLAY PIECES AND
MISCELLANEOUS

- 140. Designer-A.D.
and Producer: Gene Douglas
Advertiser: Society of Typographic
Arts
Artist: Gene Douglas
- 141. Artist-
Designer-A.D.: Harry B. Smith
Producer: Dekovic-Smith
Advertiser: Windin' Ball Recordings

A-6 6. EDITORIAL DESIGN

- 142. Designer-A.D.: Richard Seeger
Producer: Promotional Arts, Inc.
Advertiser: Pabst Blue Ribbon
Artist: Norbert Smith
- 143. Designer-A.D.: Charles Turzak
Artist and
Producer: Arthur Paul
Advertiser: American Medical As-
sociation
- 144. Designer-A.D.: Richard Koehler and
John Quinn
Producer: The Cuneo Press
Artist: John Quinn
- 145. Artist
Designer-A.D.: Fleming Brown
Producer: Herbert Baker Adver-
tising
Advertiser: Wawak Company, Inc.
- 146. Designer-A.D.: Burton Cherry and
Dick Koehler
Producer and Dick Koehler—The
Advertiser: Cuneo Press, Inc.
Artist: Dick Koehler
- 147. Designer-A.D.: F. W. Goessling and
William Fleming
Producer and
Advertiser: Abbott Laboratories
Artist: Walter Stuempfig
- 148. Designer-A.D.: James McCray
Producer: Tempo, Inc.
Advertiser: Inland Steel Co.
Artist: Franklin McMahan and
Tempo Staff
- 149. Designer-A.D.: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: The Kiwanis Magazine
Artist: Howard Mueller
- 150. Designer-A.D.: F. W. Goessling—
DeForest Sackett
Producer and
Advertiser: Abbott Laboratories
- 151. Designer: Gerald Schueneman
Art Director: F. W. Goessling

- Producer and
Advertiser: Abbott Laboratories
Artist: Segovia
- 152. Designer-A.D. Frank Bercker—
and Producer: Frank Bercker Studios
Advertiser: Milwaukee Advertising
Club
Artist: David S. Broad
- 153. Designer-Artist: John Quinn
Art Director: Burton Cherry
Producer: The Cuneo Press, Inc.
- 154. Artist-
Designer-A.D.: Bruce Beck
Producer: Whitaker-Guernsey
Studio
Advertiser: Print Magazine
- 155. Designer: M. Martin Johnson
Art Director: F. W. Goessling
Producer and
Advertiser: Abbott Laboratories
Artist: Wallace Reiss
- 156. Designer: Morton Goldsholl
Art Director: F. W. Goessling
Producer and
Advertiser: Abbott Laboratories
Artist: Ben Shah
- 157. Designer-A.D.: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: Kiwanis International
Magazine
Artist: Howard Mueller
- 158. Designer-A.D.: A. H. Kiefer
Producer and A. H. Kiefer—Eli Lilly
Advertiser: & Co.
Art: Paton Studios

B. Art... Advertising and Editorial

1. GENERAL SUBJECT MATTER
BLACK AND WHITE

- B-1
- 162. Artist: John Averill
Art Director: Frank Johnson
Producer: Foote, Cone & Belding
Advertiser: Armour & Company
- 163. Artist: Fred Steffen
Art Director: Robert A. Patterson
Producer: McCann-Erickson, Inc.
Advertiser: Bell and Howell
- 164. Artist: Marshall Goodman
Art Director: Martin M. Krein
Producer: Foote, Cone & Belding
Advertiser: Minneapolis Honeywell
Regulator Company
- 165. Artist: Marce Mayhew
Art Director: Paul Smith
Producer and Edwin Snyder—Rand
Advertiser: McNally & Co.
Agency: Calkins & Holden, Car-
lock, McClinton & Smith
- 166. Artist: Franklin McMahan
Art Director: Marvin Potts
Producer: Franklin McMahan
Advertiser: Hiram Walker
Agency: Foote, Cone & Belding



167. Artist: Bob O'Reilly
Art Director: R. Bosley
Producer: Buchen Company
Advertiser: Des Moines Register
168. Artist: Irving Nurick
Art Director: Don L. Ruf
Producer: Foote, Cone & Belding
Advertiser: International Cellucotton Products Company
169. Artist: Dale Maxey
Art Director: Frank Johnson
Producer: Foote, Cone & Belding
Advertiser: Armour & Company
170. Artist: Tom Hoyne
Art Director: Orville Sheldon
Producer: Whitaker Guernsey Studio
Advertiser: U. S. Treasury
171. Artist: Larry Reynolds
Art Director: Martin M. Krein
Producer: Foote, Cone & Belding
Advertiser: Minneapolis Honeywell Regulator Company
172. Artist: Anthony Saris
Art Director: Mickey Strobel
Producer: Foote, Cone & Belding
Advertiser: Kimberly-Clark Corporation
173. Artist: Marvine
Art Director: Melvin T. Miller
Producer: Proebsting, Taylor, Inc.
Advertiser: Illinois Power Company
174. Artist: Luther Johnson
Art Director: Seymour Levine
Producer: Foote, Cone & Belding
Advertiser: The First National Bank of Chicago
175. Artist: Richard Hook
Art Director: Martin M. Krein
Producer: Foote, Cone & Belding
Advertiser: Minneapolis Honeywell Regulator Co.
176. Artist: Jim Cummins
Art Director: Harry Lindemann
Producer: Krupnick & Associates
Advertiser: Mercantile Trust Co.
177. Artist: Jean Flowers
Art Director: Robert Thurn
Producer: Gardner Advertising Company
Advertiser: Bemis Bro. Bag Company
178. Artist: Bruce Beck
Art Director: Stanley Paul
Producer: Buchen Company
Advertiser: Chicago Title & Trust Co.
179. Artist: Le Roi Nieman
Art Director: Frances Owen
Producer and
Advertiser: Marshall Field & Co.
180. Artist: Dale Maxey
Art Directors: Dex Briggs and Bill Wilson
Producer: Whitaker-Guernsey Studio
Advertiser: Hotpoint
Agency: Maxon, Inc.
181. Artist: Jim Cummins and Staff
Art Director: Harry Lindemann
Producer: Krupnick & Associates
Advertiser: Bank Building & Equipment Corp.
182. Artist: Dorothy P. Christy
Art Director: Frances Owen
Producer and Frances Owen—
Advertiser: Marshall Field & Co.
183. Artist: Kling Studios
Art Director: Clineff and Flatley
Producer and
Advertiser: Buchen Company
184. Artist: Lucia
Art Director: Don L. Ruf
Producer: Foote, Cone & Belding
Advertiser: International Cellucotton Products Company
185. Artist: Lucia
Art Director: Dave Lockwood
Producer: Stephens, Biondi & De Cicco
Advertiser: Delsey
186. Artist: Chesley Bonesell
Art Director: Paul Smith
Producer and Edwin Snyder—
Advertiser: McNally & Co.
Agency: Calkins & Holden, Carlock, McClinton & Smith
187. Artist: Bob Keys
Art Director: Wynn Belford
Producer: Whitaker-Guernsey Studio
Advertiser: Beloit Iron Works
Agency: Howard H. Monk & Associates
188. Artist: Luther Johnson
Art Director: Seymour Levine
Producer: Foote, Cone & Belding
Advertiser: The First National Bank of Chicago
189. Artist: Bob Keys
Art Director: Frank Westbrook
Producer: Whitaker-Guernsey Studio
Advertiser: W. C. Ritchie Co.
Agency: Fulton, Morrissey Company
190. Artist: Robert Addison—
Stevens Gross Studio
Art Director: George Zahour
Producer: Needham, Louis & Brorby, Inc.
Advertiser: State Farm Insurance Co.
191. Artist: John Averill
Art Director: Frank Johnson
Producer: Foote, Cone & Belding, Inc.
Advertiser: Armour & Company
192. Art: Cartoonists, Inc.
Art Director: Stanley Paul
Producer: Buchen Company
Advertiser: Simmons Company
193. Art: Cartoonists, Inc.
Art Director: Stanley Paul
Producer: Buchen Company
Advertiser: Simmons Company
194. Artist: Luther Johnson
Art Director: Seymour Levine
Producer: Foote, Cone & Belding
Advertiser: The First National Bank of Chicago
195. Artist: Luther Johnson
Art Director: Seymour Levine
Producer: Foote, Cone & Belding
Advertiser: The First National Bank of Chicago
196. Artist: Charles Adorney
Art Director: Paul Smith
Producer and Edwin Snyder—
Advertiser: Rand McNally & Co.
Agency: Calkins & Holden, Carlock, McClinton & Smith
197. Artist: Wayne Colvin
Art Director: Paul Smith
Producer and Edwin Snyder—
Advertiser: Rand McNally & Co.
Agency: Calkins & Holden, Carlock, McClinton & Smith
198. Artist: Andrew Lee
Art Director: Clark L. Robinson
Producer: Fuller & Smith & Ross
Advertiser: Diamond Alkali
199. Artist: Bob Keys
Art Director: Frank Johnson
Producer: Whitaker-Guernsey Studio
Advertiser: Armour & Co.
200. Artist: Joe Pearson
Art Director: Melvin T. Miller
Producer: Proebsting, Taylor, Inc.
Advertiser: Illinois Power Company
201. Artist: Ralph Ballantine—
Kling Studios, Inc.
Art Director: Seymour Levine
Producer: Foote, Cone & Belding
Advertiser: The First National Bank of Chicago
202. Artist: Bruce Beck
Art Director: Frank Johnson
Producer: Foote, Cone & Belding, Inc.
Advertiser: Armour and Company



203. Artist: Luther Johnson
Art Director: Seymour Levine
Producer: Foote, Cone & Belding
Advertiser: The First National Bank of Chicago
204. Artist: Tom Hoyne
Art Director: Orville Sheldon
Producer: Whitaker-Guernsey Studio
Advertiser: U. S. Treasury
205. Artist: Charles Miller—Sundblom, Johnston & White
Art Director: George Zahour
Producer: Needham, Louis & Brorby, Inc.
Advertiser: State Farm Insurance Company
206. Artist: Winnie Fitch
Art Director: Frances Owen
Producer and Advertiser: Frances Owen—Marshall Field & Co.
207. Artist: Dorothy P. Christy
Art Director: Frances Owen
Producer and Frances Owen—Advertiser: Marshall Field and Company
2. GENERAL SUBJECT MATTER
COLOR
- B-2
213. Artist: Reva Rice
Art Director: Norman Houk
Producer: Leo Burnett Co.
Advertiser: Kellogg Co.
214. Artist: Albert Pucci
Art Director: R. Blayne McCurry
Producer and Advertiser: Abbott Laboratories
215. Artist: Franklin McMahon
Art Director: George Elin and Mary Alice McKune
Producer: Franklin McMahon
Advertiser: Marshall Field & Co.
216. Artist: Franklin McMahon
Art Director: Dean Straka
Producer: Franklin McMahon
Advertiser: Container Corporation of America
Agency: N. W. Ayer & Son
217. Artist: Dale Maxey
Art Director: Joseph Dettling
Producer: Whitaker-Guernsey Studio
Advertiser: Ely & Walker
Agency: Gardner Advertising Agency
218. Artist: Ruth Ray
Art Director: R. Blayne McCurry
Producer and Advertiser: Abbott Laboratories
219. Artist: Dale Maxey
Art Director: Harry Cordesman
Producer: Leo Burnett Co.
Advertiser: Mars, Inc.
220. Artist: Siegfried Reinhart
Art Director: Robert Thurn
Producer: Gardner Advertising Company
Advertiser: Bemis Bro. Bag Company
221. Artist: Theodore Kautzky
Art Director: Henry Maconachy
Producer: Ketterlinus Litho Mfg. Co.
Advertiser: John Morrell & Co.
222. Artist: Harry Borgman
Art Director: William Connelly
Producer: Campbell Ewald Co.
Advertiser: Burroughs
223. Artist: Dale Maxey
Art Director: Dave Wylie
Producer: Whitaker-Guernsey Studio
Advertiser: Borden Co.
224. Artist: Dale Maxey
Art Director: Tom Gorey
Producer: Whitaker-Guernsey Studio
Advertiser: Ac'Cent (International Minerals & Chemicals Corp.)
225. Artist: Peter Agnes Lowrie
Art Directors: W. W. Meese and A. H. Kiefer
Producer and Advertiser: Eli Lilly & Company
226. Artist: Marce Mayhew
Art Director: Paul Smith
Producer and Advertiser: Edwin Snyder—Rand McNally & Co.
227. Artist: Evaline Ness
Art Director: Bill Cannell
Producer: Gibbons-O'Neill, Inc.
Advertiser: St. Marys Wool Mfg. Co.
228. Artist: Franklin McMahon
Art Directors: Art Talmadge and Jack Kapes
Producer: Franklin McMahon
Advertiser: Mercury Records
Agency: Jack Kapes & Associates
229. Artist: Barbara Schwinn
Art Directors: Lee Stanley and Mack Ray
Producer: Leo Burnett Co.
Advertiser: The Englander Company
230. Artist: Peter Helck
Art Director: Al Scott
Producer: Campbell-Ewald Co.
Advertiser: National Steel
231. Artist: Bemelman's
Art Director: Harry Cordesman
Producer: Leo Burnett Company
Advertiser: Mars, Inc.
232. Artist: Alice and Martin Provenson
Art Director: Andy Armstrong
Producer: Leo Burnett Co.
Advertiser: Kellogg Company
233. Artist: Lucia
Art Director: Producer: Stephens-Biondi & De Cicco
Advertiser: Dupont—Orlon
Agency: Batten, Barton Durstine & Osborn
234. Artist: Richard Lindner
Art Director: R. Blayne McCurry
Producer and Advertiser: Abbott Laboratories
235. Artist: Rudy Pott
Art Director: John B. Breunig
Producer: Foote, Cone & Belding
Advertiser: Armour and Company
236. Artist: Herbert J. Gute
Art Director: Henry Machonachy
Producer and Ketterlinus Litho Mfg. Advertiser: Co.
3. PRODUCT ILLUSTRATIONS
BLACK AND WHITE
- B-3
237. Artist: Ethel Frost
Art Director: Frances Owen
Producer and Marshall Field & Advertiser: Company
4. PRODUCT ILLUSTRATION
COLOR
- B-4
239. Artist: Lyman Simpson
Art Director: Wilbur Smart
Producer: D'Arcy Advertising Company
Advertiser: The Coca Cola Company
240. Artist: Maurice Bauman
Art Director: Robert A. Patterson
Producer: McCann-Erickson, Inc.
Advertiser: Bell and Howell
241. Artist: John Howard
Art Director: Forrest Smith
Producer: John Howard
Advertiser: Glenmore Distilleries
Agency: D'Arcy Advertising Co.
242. Artist: John Howard
Art Director: Frank Cheeseman
Producer: Ruthrauff & Ryan
Advertiser: Brown-Forman Distillers Corp.

5. EDITORIAL ART
BLACK AND WHITE OR COLOR

- B-5
246. Artist: Winnie Fitch
Art Director: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: The Kiwanis Magazine
247. Artist: Stan Ekman
Art Director: Joseph Lopker
Producer: Stan Ekman
Advertiser: American Weekly
248. Artist: Bob Keys
Art Director: Robert Bruce Crippen
Producer: Whitaker-Guernsey Studio
Advertiser: The Kiwanis Magazine
249. Artist: Harold Walter
Art Director: Charles Turzak
Producer: Harold Walter
Advertiser: Today's Health—
American Medical Association
250. Artist: Fred Steffen
Art Director: Bruce Crippen
Producer: Fred Steffen
Advertiser: Kiwanis Magazine
251. Artist and Louise McMahan—
Art Director: Horwitz
Producer and Louise McMahan—
Advertiser: Horwitz
252. Artist: Paton Studios
Art Director: W. W. Meese
Producer and
Advertiser: Eli Lilly and Co.
253. Artist: Fred Steffen
Art Director: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: The Kiwanis Magazine
254. Artist: Ken Kenniston
Art Director: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: The Kiwanis Magazine
255. Artist: Wade Ray
Producer: Wade Ray
256. Artist: Wade Ray
Producer: Wade Ray
257. Artist: Willard Arnold
Art Director: Frank Follmer
Producer: The Rotarian Magazine
258. Artist: Cecile Ryden Johnson
Producer: Cecile Ryden Johnson
Advertiser: Ford Motor Company
259. Artist: Dale Maxey
Art Director: Noble Gammell
Producer: Whitaker-Guernsey Studio
Advertiser: Better Homes & Gardens—Meredith Publishing Company
260. Artist: Fred Steffen
Art Director: Robert Bruce Crippen

- Producer: Fred Steffen
Advertiser: Kiwanis Magazine
261. Artist and
Art Director: Harold Walter
Producer: Harold Walter
Advertiser: Print Magazine
262. Artist: Gene Sharp
Art Director: Taylor Poore
Producer: Tempo, Inc.
Advertiser: Copper's Farmer—
Copper Publications
263. Artist: Elsa Kula
Art Director: R. Hunter Middleton
Producer: Elsa Kula
Advertiser: Print Magazine
264. Artist: Everett McNear
Art Director: Ernest W. Watson
Producer: Everett McNear
Advertiser: American Artist
265. Artist: Betty Jones
Art Director: Robert Bruce Crippen
Producer: Whitaker-Guernsey Studio
Advertiser: The Kiwanis Magazine
266. Artist: Gordon Mellor—
Whitaker-Guernsey Studio
Art Director: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: The Kiwanis Magazine
267. Artist: Howard Mueller
Art Director: Robert Bruce Crippen
Producer: Kiwanis International
Advertiser: The Kiwanis Magazine
268. Artist: Harold Walter
Art Director: Charles Turzak
Producer: Harold Walter
Advertiser: Today's Health—
American Medical Association
269. Artist: Gene Sharp
Art Director: Taylor Poore
Producer: Tempo, Inc.
Advertiser: Smart Living—Admiral Corporation

C. Photography...
Advertising and Editorial

I. GENERAL SUBJECT MATTER
BLACK AND WHITE

- C-1
274. Photographer: Ralph Cowan
Art Director: Howard Andersen
Producer: Leo Burnett Co.
Advertiser: Harris Trust
275. Photographer
Art Director: W. W. Olmsted
Producer: Olmsted & Foley
Advertiser: First National Bank
276. Photographer: Victor Keppler
Art Director: Fred Stickle
Producer: Fuller & Smith & Ross

Advertiser: Westinghouse Electric Corp.

277. Photographer: Jackson Hand
Art Director: Clarence N. Johnson
Producer: Reincke, Meyer & Finn
Advertiser: Golf, Mobile & Ohio
278. Photographer: William Richards
Art Director: Clark Maddock
Producer: McCann-Erickson, Inc.
Advertiser: Leisey Brewing Co.
279. Photographer: Karl Oeser
Art Director: Lee Stanley
Producer: Sarra, Inc.
Advertiser: Bauer & Black
Agency: Leo Burnett Co.
280. Photographer: Ben Rose
Art Director: Marvin Potts
Producer: Foote, Cone & Belding
Advertiser: Hiram Walker & Sons, Inc.
281. Photographer: Harold Bacon, Wesley Bowman Studios, Inc.
Art Director: Robert D. Dohn
Producer: Foote, Cone & Belding
Advertiser: Hiram Walker & Sons, Inc.
282. Photographer: Stephen Heiser
Art Director: Orville Sheldon
Producer: Foote, Cone & Belding
Advertiser: Minneapolis Honeywell Regulator Co.
283. Photographer: Karl Oeser
Art Director: Dick Weiner
Producer: Sarra, Inc.
Advertiser: The Pullman Company
Agency: Young & Rubicam, Inc.

2. GENERAL SUBJECT MATTER
COLOR

- C-2
289. Photographer: Joffe—Studio Associates, Inc.
Art Directors: David W. Lockwood and Don L. Ruf
Producer: Foote, Cone & Belding
Advertiser: International Cellulose Products Company
290. Photographer: Studio Associates, Inc.
Art Director: Fred Czufin
Producer: Gardner Advertising Co.
Advertiser: Johnson, Stephens & Shinkle

3. PRODUCT ILLUSTRATION
BLACK AND WHITE

- C-3
295. Photographer: Kenneth Heilbron
Art Director: Marilyn Casey
Producer: Kenneth Heilbron
Advertiser: Carson Pirie Scott & Co.



296. Photographer: Bacon Tirschel
 Art Director: Ros Foley and Jeanne Brewer
 Producer: Bacon-Tirschel Associates
 Advertiser: Arkwright Chicago, Inc.

297. Photographer: Herbert Matter
 Art Director: Lee King
 Producer: Weiss & Geller
 Advertiser: Holeproof Hosiery

4. PRODUCT ILLUSTRATION
 COLOR

C-4

301. Photographer: A. George Miller
 Art Director: G. M. Kowall
 Producer: A. E. Meyerhoff Co.
 Advertiser: Brach Candy Co.

302. Photographer: Charles F. Kuoni Studio
 Art Director: Frank Johnson
 Producer: Foote, Cone & Belding
 Advertiser: Libby, McNeill & Libby

303. Photographer: Charles F. Kuoni Studio
 Art Director: John B. Breunig
 Producer: Foote, Cone & Belding
 Advertiser: Armour & Company

304. Photographer: Sarra, Inc.
 Art Director
 and Producer: Frank Cheeseman
 Advertiser: Brown-Forman Distillers Corp.
 Agency: Ruthrauff & Ryan

305. Photographer: Chas. F. Kuoni Studio
 Art Director: John B. Breunig
 Producer: Foote, Cone & Belding
 Advertiser: Armour & Co.

306. Photographer: Charles F. Kuoni Studio
 Art Director: Robert D. Dohn
 Producer: Foote, Cone & Belding
 Advertiser: Beatrice Foods Co.

307. Photographer: Pagano
 Art Director: Mack Ray
 Producer: Leo Burnett Co.
 Advertiser: Crane Co.

308. Photographer: A. George Miller
 Art Director: Bernard Anastasia
 Producer: Campbell-Mithun
 Advertiser: American Dairy Association

309. Photographer: Charles Kuoni Studio
 Art Director: Norman Houk
 Producer: Leo Burnett Company
 Advertiser: Kellogg Company

310. Photographer: Steve Deutch
 Art Director: Al Kubach and Charles Fox
 Producer: Young & Rubicam, Inc.
 Advertiser: Zenith Radio Corp.

311. Photographer: Wesley Bowman
 Art Director: Len Schuster
 Producer: Leo Burnett Co.

Advertiser: Durkee Famous Foods
 312. Photographer: d'Arazi
 Art Director: Edward Spahr
 Producer: Ketchum, Macleod & Grove Co., Inc.
 Advertiser: Jones & Laughlin

5. EDITORIAL PHOTOGRAPHY
 BLACK AND WHITE OR COLOR

C-5

316. Photographer: Wesley Bowman
 Art Director: LeRoy Winbush
 Producer: Ebony Magazine
 Advertiser: Johnson Publishing Company

317. Photographer: Christa
 Art Director: LeRoy Winbush
 Producer: Ebony Magazine
 Advertiser: Johnson Publishing Co.

318. Photographer: Warner Wolff
 Art Director: LeRoy Winbush
 Producer: Ebony Magazine
 Advertiser: Johnson Publishing Co.

319. Photographer: A. George Miller
 Producer: A. George Miller, Inc.

TELEVISION COMMERCIALS
 AWARD WINNERS

Exhib. No.

D-1

NO AWARDS

D-2

★320. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: S. C. Johnson & Son, Inc. Jubilee Wax
 Art Director: Scott Park
 Artist: Chicago Film Lab., Inc.

D-3

★326. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: The Quaker Oats Co.
 Ken-L-Ration
 Art Director: Herbert Bull
 Art: The Cartoonists

327.

Producer: Needham, Louis & Brorby, Inc.
 Advertiser: Household Finance Corp.
 Art Director: Scott Park
 Art: Tempo Productions, Inc.

D-4

NO AWARDS

D-5

★333. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: Household Finance Corporation
 Art Director: Herbert Bull
 Art: Jim Hicks

(★ denotes medal award winner)

D. TELEVISION COMMERCIALS

1. LIVE COMMERCIALS
 (16MM KINESCOPE)
 NONE

2. FILM COMMERCIALS
 (LIVE TECHNIQUE)

321. Producer: Sarra, Inc.
 Advertiser: Wisley
 Agency: Earle Ludgin & Company

322. Producer: Sarra, Inc.
 Advertiser: Studebaker Corp.
 Agency: Roche, Williams & Cleary

323. Producer: Sarra, Inc.
 Advertiser: Champagne Velvet Beer
 Agency: Weiss & Geller, Inc.

324. Producer: Sarra, Inc.
 Advertiser: Northern Tissue
 Agency: Young & Rubicam, Inc.

325. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: S. C. Johnson & Son, Inc. Paste Wax
 Art Director: Scott Park
 Art: Chicago Film Lab., Inc.

3. FILM COMMERCIALS
 FULL ANIMATION

328. Producer: Young & Rubicam, Inc.
 Advertiser: American Bakeries
 Art Director: Martin Smith
 Animator: Ross Wetzel—
 The Cartoonists

329. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: Household Finance Corp.

Art Director: Scott Park
 Art: Tempo Productions, Inc.

330. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: The Quaker Oats—
 Ken-L-Ration

Art Director: Herbert Bull
 Art: Verve Studios and
 Chicago Film Lab, Inc.

331. Producer: Needham, Louis & Brorby, Inc.
 Advertiser: S. C. Johnson & Son, Inc. Carplate

Art Director: Scott Park
 Art: Tempo Productions, Inc.

332. Producer: The Cartoonists
 Advertiser: Purity Bakeries
 Art Director: Martin Smith
 Art: Jim Hicks, Iwoa
 Yamanaka and
 Ross Wetzel
 Agency: Young & Rubicam, Inc.

4. LIMITED ACTION COMMERCIALS
 NONE

5. MISCELLANEOUS

Australia looks at advertising art

P. G. CLEMENGER

As a result of a recent world tour to study advertising, covering most of the European countries, England and America—an International Exhibition of Advertising was staged in Melbourne earlier this year.

This Exhibition featured the very finest samples of advertising and advertising art collected from all over the world. The standard of work presented was very fine and acted as a stimulus to people in Australia.

To organize an exhibition of this kind meant sorting out all the best work that had been collected from all over the world. It meant comparing the best work from all countries, choosing only a small selection for inclusion in each section of the Exhibition. Thus, to make a critical analysis of American advertising, we can look at some of the sections of this Exhibition and see how prominently America was featured.

American Ad Art Best

At the start, we would say that for the most part, the best American advertising and art is the best in the world. In the Magazine Advertising Section, American exhibits were outstanding and were well in the majority.

American Fashion advertising reaches such superb heights—in layout, and excellence of photography. Newspaper advertisements in color by Neiman Marcus, an advertisement for Phoenix Nylons, advertisements in the latest Modess series (in the fashion style) are perfect in every respect. In food advertising, there were also some excellent American exhibits—Birds Eye, Swans Down, Hunts Food also combined excellence of layout and photography.

In so many of the European countries, large national advertising campaigns in Magazines and Newspapers tend to lose their own national character. They tend to follow the American style, and so much of the work when it's done this way looks so very crude.

The Europeans have an individual style which is superb, but so often they are made to do things in a way that just does not come naturally to them.

In the poster exhibits, we see the Europeans, and particularly the Swiss, at their best—doing advertising as they know how to do it! We feel that the Swiss Posters are without equal in the world—for their simplicity, humor, bright color and striking display. So many of the American posters, although so expertly printed, have no individuality. To look through the book which shows the best American posters of the year, makes this point so very clear.

An illustration of a woman holding a baby in her arms will be advertising anything from Car Batteries to Motor Cars. Only few good posters are to be seen in America—such as the small Ohrbachs posters and those for the New York Times.

In newspaper Advertising nothing in the world can equal American department store fashion advertising—Neiman Marcus and Marshall Field for excellence of layout and art, and Gimbels for some superb copywriting. Then again, CBS and NBC hit a wonderful high with their newspaper promotional work. These 2 networks show us so clearly how good design can be used together with good ideas to "sell" radio programmes so much better than the jazzy, jampacked sort of advertising.

Record Albums Cited

Other features of the Exhibition were the Record Album Jackets, most of which were Eric Nitsche Decca designs. Long Playing Albums are appearing on the market in Australia now, and these jackets from America made it plain to all how modern design can be used with telling effect. A display of these covers as seen in so many shops in New York along Fifth Avenue, Madison Avenue is so very colorful and exciting.

In the booklets and printed literature, a great many of the Exhibits were from America, although this was not true of the travel literature. In this small section, the outstanding exhibits came from Switzerland—probably the most travel conscious country in the world.

West Coast Art

There were 5 very fine designs from the West Coast of America, sent to us by Saul Bass, among the letterhead section. Although these were outstanding, we do not think this is true of the general run of American Company letterheads. Again, the Swiss designs are of a very high standard.

From these few sections, and the others in this Exhibition—Packaging, Photography, Editorial Art (we had 6 originals from the S. E. Post) Book Jackets — America was undoubtedly leader among all countries. The best American Exhibits were outstanding.

For or part, however, we feel we can learn a lot not only from America but from England and Europe, too. Countries like Switzerland, Italy, Sweden produce some very fine work—little of which is ever seen in Australia.

Although the best American advertising is the best in the world, there is so much bad work to be seen in America. Of course, this is true of any country. The newspapers are full of "prices-slashed" advertisements, all made to look rougher than any other. We wonder whether it is necessary to have advertisements that are not pleasing to the eye to convey an impression of "hard-sell". Surely good design of a strong selling copy story would give even better results.

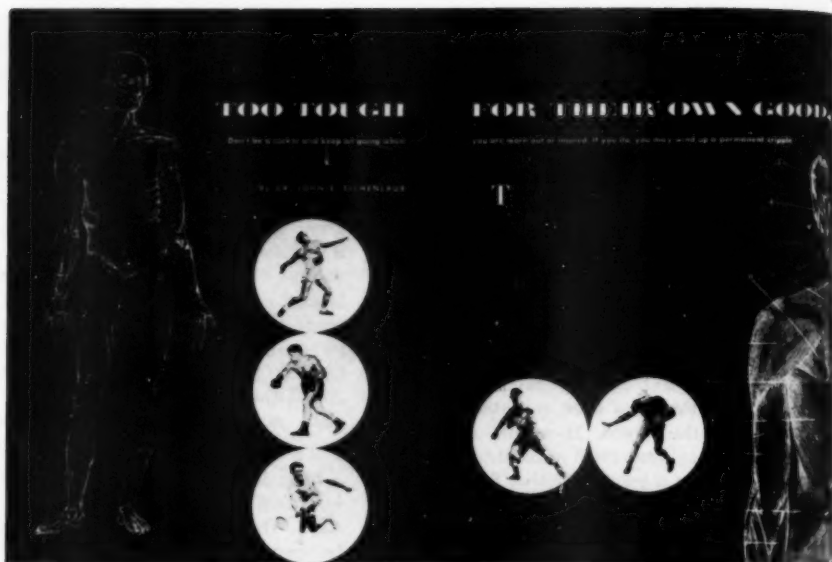
But when it comes to the business of selling goods, which after all advertising is designed to do, America can give a lead to the rest of the world. America is a land of competition, that is why it is a great country today, and advertising and promotion are all geared to this end.

case history

Problem: to give SAGA, a magazine with a limited budget, an expensive and distinctive appearance.

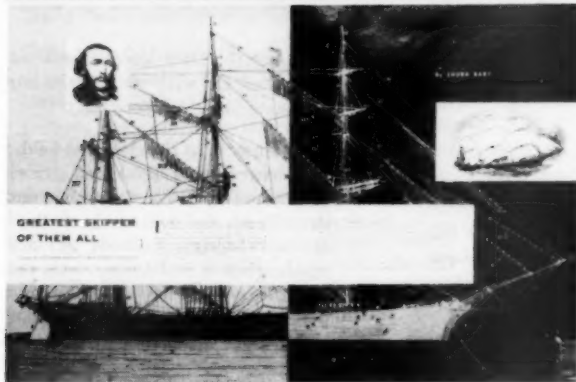
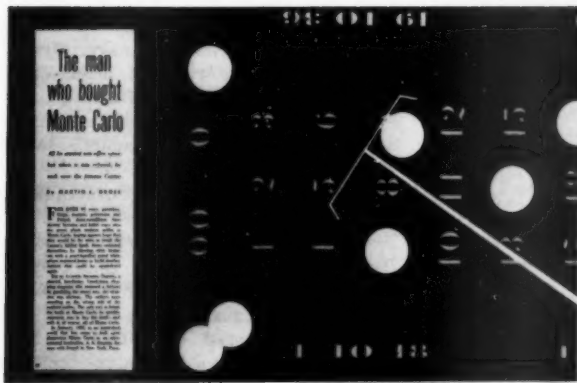
Background: For many years a few publishers monopolized the Men's Field with a handful of magazines slanted to appeal to the reading tastes of a predominantly male audience. Then came the boom in men's books. Hardly a month passed last year and early this year without a new magazine appearing on the newsstands. The market became glutted with more than 27 men's books, all with sensational titles and vivid illustrations splashed across their covers, promising avid readers sex, adventure, blood and thunder and host of other vicarious thrilling experiences. But as in all booms, the bubble eventually burst. This spring the market became saturated, circulation figures nosedived, As sales fell, many of the books folded, many teetered, and even the more established magazines were considerably shaken. The situation is still not resolved. But a small percentage of the Johnny-come-latelys will survive and challenge the supremacy of the old reliables.

In the future there will probably be at least a half-dozen men's books on the newsstands that look reasonably alike so that the prospective customer, even the discerning one, will be left with an arbitrary choice. The books that hope to spark their lagging circulations and attract new readers will have to revive their format with an eye for visual appeal.



Solution: In order to break away from the stereotyped format that makes it difficult to distinguish one men's book from another, art director Gregory Bruno of SAGA has devised a new format that exploits design layouts, with a two-fold purpose. Design layouts are not only unique and eye-catching and provide a greater change of pace, but they are also economical. This leaves more money to be spent on fewer and better illustrations. Bruno reports the following specific changes in SAGA:

A. *Design*—The use of line engravings, photographic elements, decorative drawings, art alone or in a combina-



tion of ways to express an idea symbolically. Very few men's magazines make use of this device.

B. Illustration—The majority of the men's books use nothing but realistic (photographic) art, page after page, with the result that their formats are monotonous. The new SAGA avoids this pitfall by breaking away from the totally realistic approach by balancing realism with a variety of unconventional techniques. Some artists used are John Groth, Bob Shore, Charles Beck, J. Leone, A. Stathis, Brendan Lynch, M. Kunstler, Paul Calle, and Herb Mott.

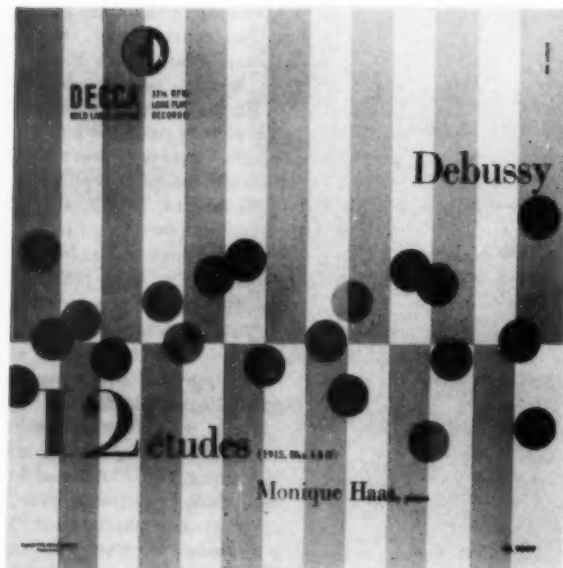
C. Photography—Capturing greater realism by the photographic approach; using picture stories which convey the drama in situations like a night in police court, steel working, prizefighters training in a gym, etc.—laid out with a special emphasis on dramatic use of white space and cropping, and picture patterns and arrangements which achieve refreshing effects through the counterpoint of large and small photos. SAGA also groups captions, as opposed to the "old catalogue school" which calls for a caption to appear under each picture. Some photographers used are: Jerry Cooke, Ed Feingersh, Ozzie Sweet, Bob Schwalberg.

D. Type and Photography — Bruno uses Elegance-Didot and Grotesque of various weights for heads, with the emphasis on legibility, avoiding the "Dripping Blood" type of brush lettering which is a feeble effort to supplement atmosphere in poor illustrations. 8/9 Bodoni is used for captions and Excelsior 8/10 for the body. Both type faces are clean and highly legible. Hand-lettering is done by Ed Benguiat.

E. Covers — Bruno breaks away from the trite man against wolf, man against man and wolf against wolf cover illustrations by introducing objects which have definite masculine appeal and design possibilities, treating them with vivid, poster-like simplicity. Cropping and other imaginative techniques produce eye-catching effects. Recent SAGA covers are good examples. PT boats in formation from a bird's-eye view, ice boats and racing cars. When it has been possible, white backgrounds have been utilized to further heighten the colors. El Valigursky has painted the most recent covers.

Result: September issue, first one designed by Mr. Bruno, recorded 62,000 newsstand jump over previous month.

record album design



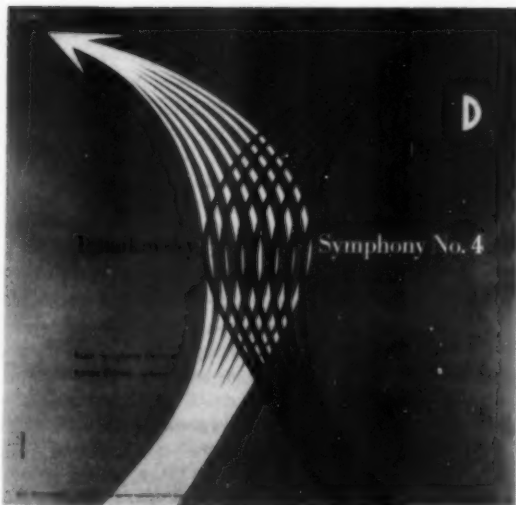
Why Decca hitched its sales approach to creative art in order to compete--Carl Weiss, Director of Visual Research, Fredman-Chaite Studios Inc.

Because good art attracts the buyer's eye. Decca records use good art to sell records. But art alone is not enough to sell Decca records. Since Decca does not have the fiscal resources of its chief rivals, advertising manager Mort Nasatir and his two art directors, Marc Brody and Richard Graham, think and work hard to stay on top of the ruthlessly high art standards in record albums.

Because Decca's art overcame budget problems to maintain its standards, it demonstrates that budget need not determine quality. For this reason Carl Weiss, moderator of Fredman-Chaite Studios Creative Plus Forums (formerly sponsored by Hampton Studios), selected Decca to analyze their specific approaches to a selling by design.

Problem: How does Decca successfully compete with rivals who turn out the same classic records?

Solution: In the classical field, which they entered in 1950 and which was dominated by RCA, Columbia and London, Decca decided to shock the industry with design methods. At first new approaches in materials, cloth, thermography (embossing effect economically done by letterpress) and tip-ons were used, but these industries were not





capable of the demanded speed. Mort Nasatir evolved the idea of using one artist who could maintain a distinctive style while varying his approach to each album of the series, thus avoiding monotony yet achieving continuity and company identification. With Erik Nitsche Decca developed the policy of expressiveness through simplification, distortion and transposition, using documentary material to render the facts as a simplified, formalized, expressive symbol.

Decca has problems developing new artists. In designing covers they must accept company policy in the overall design yet develop freedom and flexibility in style.

Problem: How have you avoided too many cooks spoiling your artistic brew?

Solution: Limit OK's to a minimum, says Mr. Nasatir, to the advertising director, art director and one non-art person, the recording director. In this way we need only 1 comp, no thumbnails, no roughs, since we try to give all the necessary information to the artist so that he has all data pertinent to the job before he starts.

Problem: How can album art sell the excitement of a show in the flat black disc?

Solution: The art consciously attempts to make customers feel they're taking home a Broadway show or movie. They work closely with the producer. Photos and art used originally to publicize the production are incorporated to retain the original flavor. Even the layouts retain the mood of the play or movie ads in order to capitalize on their millions of dollars of advertising. If the ad plates are the right size they may be used in whole or in part for campaign continuity as well as economy. They often use a finale or curtain scene as the basis of their design.

Problem: How does Decca design records to get maximum display space by the retailer?

Solution: Covers are deliberately designed to look different from competitors, whether it's hillbilly, jazz, children's sets, mood music, plays, poetry or classics. There is a tendency by all companies to handle classics, for example, either with old engravings or period pictures. Decca deliberately used modern art to look different. Sales results have justified this break with tradition. Impulse buying figures heavily in music shops and an album

cover that catches the eye often makes the sale.

Problem: Does uniformity in record design help or hinder sales?

Solution: When Decca runs a classic series, AD Brody uses uniformity to maintain the complete collection look. He does this by using the same art with different colors or adding another unit (like an additional branch to a tree) for each new album of the series. For popular records, variety is the theme and the art follows suit. The strong Decca Seal maintains brand identity. Although they frequently use Erik Nitsche, he is selected because he always uses new devices, techniques and so uniformity never occurs.

Problem: When do photos get precedent over art?

Solution: Photos are used for glamorous shots of stars, moods, name orchestra leaders. Brody and his artists use photos for special dramatic effects that may be far from the photograph's original intent. They've used the World's Fair Polish Building for a classic record but its identity was just a powerful mood, not architecture at all.



Problem: How do Coral and Brunswick, subsidiaries of Decca, design covers to sell, based on the recording artist's reputation?

Solution: When the recording artist is a big name, art director Richard Graham uses big photos. If it's a polka rather than a "name," he shows mood and dancers. If recording artists are known to the public as "characters" he keeps their photos and art mood in character.

Problem: How do Coral and Brunswick increase their labels recognition?

Solution: Mr. Graham accentuates poster art and drops subtleties. The trend is for boldness and brass. He encourages the use of primary colors, bright and attention-getting, and large type with see-it-from-across-the-street display value. Here, the thin line to tread between good and bad taste in design is realized. The art he selects is modern and semi-abstract, but so elementary and realistic that no "what is it?" questions may be asked. This was achieved with Brunswick's latest volume, Jazztyme, USA, which sold 10,000 records the first month released and made jazz the by-word with Brunswick brass.



Problem: How does small budget permit adequate art budget needs?

Solution: Mr. Graham saves on production costs, utilizing this money for better art. Production costs are lowered (a) by insistence of accurate, color separated mechanicals, (b) 3 color limitations and (c) by designing album covers so that the same plates may be used for 7", 10" and 12" records.

Problem: Can advertising and editorial art use these record art approaches?

Solution: They can use its freedom. Abstract art, experimental type — everything goes here. Records sell without a lot of copy on the package. Records, on the other hand, will use more advertising copy on album cover to sell, according to Mr. Nasatir.



Problem: Are Decca, Coral and Brunswick open to new artists?

Solution: They're welcome. But above all, artists for Decca must know type and production as well as have a creative flair.

Art Studio Trends

Three Chicago studio heads review the studio's position in today's advertising procedure

Birds of a Feather don't flock together

What kind of "birds" do you find in the most successful studios today? Two distinct—and diametrically opposed—types. And there's a direct relationship between these contrasting types and profitable studio operation.

Take today's artist, for example. The age of specialization has not passed him by any more than it has your "platoon type" ball players. Ten years ago the "all around" artist was not too rare a bird. Today he's almost as dead as the dodo bird. Time, quality of work and competition have forced the average artist to be a layout man, a lettering man, a finished art man . . . or what have you. He's still an expert and still an artist, but only in one narrow specialized field.

At the other end of the pole from the specialist stands the successful salesman. He can't specialize in anything. He has to have broad general knowledge of many subjects. For example, he has to be fully familiar and keep pace with changes in all the allied graphic arts fields. He has to know, talk and even sell on the basis of his knowledge of type, production, printing processes, etc.

In addition, today's salesman has to carry water—or perhaps we should say, crying towels—on both shoulders. If he's going to help keep his studio going. He must know and understand the problems of the client. And he must know and understand the personalities of the various artists he works with. This marriage by proxy of client demands an artistic temperament, produces the type of work that keeps artists, salesmen and studios working at full blast.

One thing both artists and salesmen share is the love of "mental wages" or "fringe benefits" over and above sal-

aries. Many times today, a salary alone is not enough to keep good men happy. There must be, as in so many other businesses today, a Hospitalization Plan, a Liberal Vacation Policy, Profit Sharing, Group Insurance and the like.

Feldkamp & Malloy, Inc.
Elmer Holtzappel

Varied services under one roof

Recent exhibitions of the Art Directors' Clubs in New York, Chicago and San Francisco, have proved more and more each year how the agency art directors instinctively look to the large studios for efficient and prompt handling of their art and illustration needs. Some reasons for this trend are:

More and more these large art studios are attracting the big-name free-lance artist as a natural outlet for his work. In these studios the artist has an opportunity to select the type of work he wants to do and is not obliged to accept work for which he may not be fully qualified or which he may not enjoy doing. His worries about rentals, office space, billing, bookkeeping, advertising, calling on clients, etc., are pretty well all solved for him and his mind and hands are freed to develop in his chosen mediums of expression. The problems and necessities of business management need not limit his creative ability. Working in the large studios the artist knows that his particular contribution to an ad or a campaign will be complemented by the work of other equally talented men and women with whom he is associated in daily contact and with whom he can discuss the entire project and thus make the best possible use of the advertiser's valuable space and time. An advertisement produced in these large studios becomes an integrated selling force and

not a miscellaneous collection of unrelated units, different in feeling, atmosphere and perhaps proportion, from one another.

The agency art director finds at the large studios a wide range of talents, competent to handle any job or any part of any job and his hands are thus freed for the work only he can do; his time and energy are not taken up with a race from one source of supply to another; the failure of one creative man to meet a deadline is not permitted to paralyze the production of the whole job.

Herbert J. Bielefeld, President,
Bielefeld Studios

Trends we've spotted

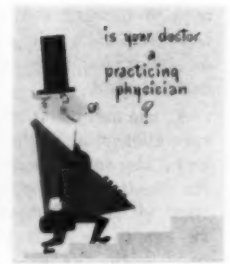
1. Major switch from illustration to photography. This began with the technical improvement of color photography—its ability to capture the appetite appeal so necessary in a food shot. The growth or impetus has continued into black and white photography, even into situations which do not call for photography. This will continue until the sameness of advertising becomes evident.
2. Much work done today by art studios that was formerly done by engravers. Replacements in this particular phase of production, keyline and assembly are becoming extinct. They can earn more in a trade. Very few apprentices learning the business.
3. A constant loss of individualistic talent in the art field. We as an industry are still badly underpaid when one considers the knowledge and talent needed to meet today's requirements. This is especially true in the field of good analytical layout.
4. Growth of the small studios who base their entrance to the advertising field on price or weakened work.
5. Growth of design and designed illustration. Every day there is more evidence that industry is realizing the importance of design as a sales tool. Each day reflects their knowledge of the change that has taken place in the individual's taste during the last ten years. Designed illustration is the perfect foil to capture attention in an abundance of photography.

Howard A. Guernsey
Whitaker Guernsey Studio, Inc.

something old and something new in 1953's gre



parchment card



studio cards



studio cards



color photo card

53's greeting cards

While Christmas Cards only account for about one half of the total of an estimated three and a half billion greeting cards that are mailed in the United States each year, it is generally true that the new Christmas lines each year set the pace for innovations and development of new trends.

The Christmas Cards for 1953 are therefore no exception. Those who select their Christmas Greetings early have been surprised to find both "something old and something new" in holiday greetings for their selection during recent weeks.

One development of marked interest is the very general revival of the use of beautiful vegetable parchment paper to enhance the appearance of the colorful Christmas illustrations on this year's cards. Originally introduced into the Greeting Card field away back in 1918, parchment paper possesses a special adaptability to the blending of colors and is particularly appealing when bronzes and metallic inks are used in connection with the reproductions of the illustrations.

The vogue for parchment Greeting Cards faded in the 1930's and now in 1953, it is back stronger than ever.

In the long interim, improvements in the graphic arts processes have made it possible for today's publishers to produce hairline register by lithography on the rich mottled parchment stock. There has also been a revival of the illuminated manuscript type of Christmas Card design that has a special charm all its own.

In direct contrast to the revival of the use of parchment paper is a totally new trend involving adaptation of color photography to Christmas Card designing. Many Christmas Card lines are now featuring a series of full color reproductions of holly, poinsettia, candles, mistletoe, and many other well-loved Christmas symbols realistically portrayed through the magic of the color camera and reproduced with a

remarkable fidelity in six or more lithographed colors.

Some of these new creations are produced directly on shiny acetate which lends greater brilliance and intensity of color to the designs than if they were actual photographic color prints.

Another marked trend in the 1953 cards is the expanding variety of children's cut-out novelty cards and other cards with unusual attachments such as feather whiskers for Santa Claus and little plastic novelties that lend a special touch to the cards.

Another new note, which is particularly prominent in the displays of the personal Christmas Cards, the cards that are selected to have the individual's name imprinted under the message, is the increasing variety of "Mr. and Mrs." cards and cards especially designed for single girls and men to send. Other cards of this type are developed so that they can be personalized to exactly fit the family of the sender. In some cases, the cards can be imprinted with clever little silhouettes showing Mama and Papa, Junior and Little Sister and even Fido, the pet dog. Other versions of this trend incorporate special designs and sentiments that extend holiday greetings from "The Three of Us," "The Four of Us" and "From Our House to Your House."

Studio cards

In the never-ending search for "something different, something new" the greeting card world today finds itself involved in a mild upheaval due to the appearance, in recent years, of what are loosely called, for want of a better name, "studio" greeting cards.

Greeting card senders of another era would probably shudder at the idea of greeting a sick friend with "WHEN YOU ARE NOT VISIBLE — IT'S MISIBLE!" and even today the myriad supporters of good, sound, sentimental greeting card messages will have no truck with this slightly impertinent stepchild. But, as in all battles between conservatism and the non-conventional way of doing things, recent developments in the industry clearly show that quite a sizable portion of the population is enthusiastic about this tinkering with long-established traditions in popular greeting card design and verse.

The advent of the studio card has had its greatest impact in the larger cities. A whole new cult of greeting card senders is growing lustily on this rash of *bonmots* coupled with cartoon-like illustrations reminiscent of the

fabulous characters that have wandered through the pages of the New Yorker for a long time.

There is no particular rhyme or reason to the general fun of studio cards. They are completely uninhibited and seem to find a fierce pleasure in being a bit daring and always unconventional. They all have the common characteristic of conveying their message in a brief, "right-to-the-point" and not always complimentary manner.

Waggish rhymes

For instance, there's a Valentine with all the ear-marks of being designed by a third grader which just says: "I NEED YOU — LIKE A HOLE IN THE HEAD!" Another card remarks: "YOU IN THE HOSPITAL? — DON'T WORRY — YOU'LL SOON BE OUT — A COUPLE OF HUNDRED BUCKS!" Another waggish card greets a sick friend with this. "IS YOUR DOCTOR A PRACTISING PHYSICIAN? — WHY NOT GET AN EXPERIENCED ONE?"

Well, this sort of thing goes on and on and nobody seems to know where it will end and why worry about it anyhow!

To quote a newspaper cliché: "authoritative sources within the greeting card industry" offer variations of opinions on the studio cards. Most of them agree, however, that these greetings with their rather fantastic characters and messages are welcome additions to the family. They also point out that there is no question of disturbing the traditional set-up of the industry involved here. Rather, they believe that the studio cards are catering to an entirely new breed of greeting card users which, of course, is all to the good. Statistics on this new development in the greeting card business are, at the best, guesstimates. Most authorities feel that, percentage-wise, the studio card does not bat very strong in a league that accounts for over three and a half billion greeting cards for all occasions that are sent and received by the American public annually.

There have been a few complaints in some quarters that the "studio" boys and girls have been getting out of line a bit in a tendency to dwell, heavily, on double meanings and slightly sexy insinuations but for the most part, the studio productions are just what the doctor ordered for the sophisticate who rebels at the firmly established "roses are red, violet are blue" school of greeting card design and sentiment.

"Best Posters of



1948



1930



1932



1934



1945



1946



1952



1952



1953

In October 1930 the "Best Posters of the Year" were selected by the Outdoor Department of the Advertising Council of the Chicago Association of Commerce and were exhibited in the theatre of the Lighting Institute, Civic Opera Building in Chicago.

The Committee Chairman was Mr. B. L. Robbins, the manager of the Chicago branch and now president of the General Outdoor Advertising Co. The call for entries that year totaled 75, all of which were exhibited. This exhibition received sufficient publicity and aroused sufficient enthusiasm to spur arrangements for the next year.

October 1931 saw the real beginning and forecast the exhibition as an annual event in Outdoor Advertising. The exhibition was again known as "Best Posters of the Year" and was reported in the October 1931 issue of Outdoor Design which originally was known as Poster Magazine, as follows:

"The purpose of the exhibit is twofold. It provides, in the first place, recognition to those who are doing outstanding work in the field of outdoor advertising design. In the second place, it assembles for exhibition and makes available for study the best outdoor advertising design of the year.

The interest which students and advertising men have shown in the exhibit has shown that the time and money which the show required was well spent. The formal opening, at the first fall meeting of the Advertising Council, crowded Marshall Field's Wedgewood Room to capacity. More than three hundred advertising men were in attendance to hear the talks of G. R. Schaeffer, advertising manager of Marshall Field and Company, who awarded the prizes."

The three top awards that year were won in order by Frederic Stanley, Fred Ludekens and Lyman Simpson and were reproduced in full color in the magazine.

1932—the bottom year of the depression, witnessed another successful

ers of the Year"

WILLIAM W. MILLER, GENERAL OUTDOOR ADVERTISING CO.

exhibition which now carried the name of "One Hundred Best Posters of the Year." Three hundred posters were entered. The show was this year reported in "Advertising Arts, January 1933, Section of Advertising and Selling and contained eight pages in color reproducing the three award winners and ten honorable mentions, and the remaining 87 designs in black and white. This issue further carried an article headed "Outdoor Advertising Joins the Arts," written by Frederick W. Kurtz, Vice President, N. W. Ayer & Son, which stated in part —

"Industry has discovered there is a definite relationship between beauty and the balance sheet. The economic value of beauty has been proved. It has become an accepted fact that, to open a purse, an advertisement must first invite the eye. This is becoming especially recognized as true of the poster. The poster is distinctly an eye appeal. Its message is short, quick, confronts one suddenly, is gone in a flash. It permits no argument, allows no reasoning. It is an ideogram which immediately makes or misses its connection. For this reason the poster must be conceived in salesmanship and executed in thorough craftsmanship—at once vigorous and harmonious, in the same breath striking and in the best of taste. Only when it displays these graphic qualities does a poster present its message in maximum effect. Until recently, industry overlooked these truths. Perhaps it would be more fair to say its sins were those of omission rather than commission—for business was not conscious of the possibilities of art applied to outdoor advertising. But, fortunately, there were forces at work preparing the American business mind for a greater appreciation of the compelling power of attractiveness. A special technique of poster art was developing in France, Germany and England. In these countries, art, for centuries, had laid its smoothing hand on life. Jensen, Caxton, Bodoni, Caslon, Morris—to mention only a few of the famous typog-

raphers—steadily had been raising the standards of the printed word. Chippendale, Adam, Hepplewhite had given grace and beauty to furniture. Jacquard, the French genius, had revolutionized weaving. Fabrication in every line of production had felt the refining and enriching influence of culture. Irresistibly, this old-world sense of color, line, and form attacked the poster, with amazing results. Little by little it found its adherents and champions here. Leading artists caught the glow and felt the inspiration. Forward-thinking advertising men were sold the selling value of good taste — visualized outdoor advertising that attracted instead of repelled, that created desire instead of antagonism. And out of this has come a distinctly American school of poster art that combines the better elements of European thought with those definite characteristics of American methods that have made American advertising dominant in the field of publication advertising."

A further quote and one which is as true today as it was 20 years ago, stated:

"The successful poster is a fine co-operative effort between merchandiser, sales manager, writer and artist. The merchandise expert and the sales manager must lead, or be led by the advertising counselor to discover the most dynamic selling point in the product. The artist must be inspired to picture this in the simplest and most forceful way—for, to repeat, a poster is an ideogram that must make its contact instantly. The copy-writer must find the shortest, most potent words to express forcefully this message—for time is vital, and he who reads is on the run."

The top winners this year were in order: Otis Shepard, Walter Warde, and Haddon Sundbloom.

For the next ten years the shows continued to be held by a committee headed by Mr. Robbins. However, in 1943 and

1944, war years, the exhibition lapsed to conserve express shipments. This was a considerable item as by now from 800 to 900 posters were being entered yearly from all over the union.

In 1945 the exhibition was resumed and through negotiations of Sid Wells, Vice President and Advertising Manager, McCann-Erickson, Inc., and now manager Chicago Office, and Hal Jensen, then President of The Art Directors Club of Chicago, the sponsorship of the event was taken over by the ADCC. Since then, it has continued in this arrangement.

Beginning in 1934 and continuing to the present, the entire exhibit has been reproduced in the Poster Annual and published by Outdoor Advertising Incorporated. This annual has become a series of text books for the student of advertising as well as art.

Many famous names such as Sundbloom, Shepard, Henzerling, Wilkinson, Simpson and others have continuously been named as winners. New names are constantly being added and then owners given credit and publicity for their accomplishment. The exhibition and Annual has been a great boon to the artists as well as the advertisers.

To win is a coveted honor—to win calls for real effort on the part of copywriter as well as artist. Frequently these exhibitions point the way to new trends such as was displayed by Howard Scott and the Nash Series, and Otis Shepard and the Wrigley designs.

It is definitely becoming each year more difficult to "be in the show" as the creative departments of the various agencies improve the posters thru experience in research surveys and stepped up creative thinking induced by 3D and TV. Competition is getting tougher—there are now more of the "better" posters.

We of the Art Directors Club of Chicago are proud of the part we have played in improving the poster field. Year after year we have helped to improve the method of judging. We feel that the membership of the juries we have helped to select has been composed of the top men in the advertising field and that their selection is a true cross section of the best produced in this country. We believe these truly American type posters are fulfilling their purpose—which is to sell America's products and services. We believe the future will continue to improve and produce good product selling posters and we believe the ADCC will continue to take pride in this sponsorship.

Sibley McCaslin, the 35-year-old head of Kling's Display Division has placed his organization high among the nation's leading designers and producers of point-of-purchase displays.



the man be

SIBLEY MCCASLIN,

VICE-PRES



As a device to attract attention, the designer of this display featured the monkey, projected into the air by a wooden dowel.



A mobile suspended by a cord from the ceiling, or from a base attached to the product itself, is often the answer to need for a low-cost form of animation where space is at a premium.



Velvet-like gloved hands pull forward and conceal cardboard construction which accommodate actual sets. As merchandise is sold from the display itself, reproductions of the 4 Zenith sets appear on the background.



Certain to command attention at the point-of-purchase, these Bendix displays may be used separately, or together as the "Perfect Pair." Each attaches to the merchandise, thus occupying no floor space.

The growth of the Point-of-Purchase industry in recent years has been phenomenal. National advertisers spent \$700,000,000 last year in this fast-growing medium. The year before showed a gross volume in excess of \$630,000,000. 1953 looms ahead as a still greater year for the producers of point-of-purchase displays.

Advertisers whose point-of-purchase efforts once consisted of a reprint from a national ad, now concentrate great effort in the development of complete and effective display programs, designed to move merchandise at the retail level. It is here at the point-of-purchase where the decision to buy is usually made. The best job of planning a great campaign can be lost unless proper attention is given to advertising at the retail outlet.

It is here at the point-of-purchase that the real battle for attention begins. With the return of the buyers market, the dealer must provide choice of brands, models, styles and colors. Merchandise poorly displayed has only a limited chance of being seen, let alone sold. And yet, as the inventory is increased and properly displayed, space problems are created. And so the advertiser, competing vigorously for limited space, must provide display material that will move his particular brand. The same effort that goes into his national ad campaign must be projected into the preparation of point-of-sale material. His display must feature an "idea" that attracts attention to, and creates the impulse to buy, his product.

Who provides this "idea" that makes for a successful display? Who is responsible for the display given preferred space in a store crowded with merchandise—the display that really moves merchandise? The "idea" may come from one of many sources. Often the basic thought has been provided by the account executive, the agency, the dealer, or the advertiser himself. It

an behind the display

VICE-PRESIDENT, KLING STUDIOS, INC., CHICAGO

sometimes results from the combined efforts of many.

The man usually responsible for the idea is probably the least publicized figure in the advertising industry. This unsung hero is most often the display designer. He seldom meets the advertiser, his work is never signed; and yet, working closely with his team of copy writers, artists, production men and account executives, he contributes most of the ideas that sell displays that in turn sell the merchandise.

Where do you find this hidden genius—the guy with the “ideas”? Long realizing the necessity of corraling creative talent as a means to keeping equipment in operation, many of the producers of point-of-purchase material have established “art departments” whose function it is to produce the sketches that sell the displays. For the display industry is in itself competitive.

Many of the nation's top designers have joined forces with display organizations which have set up complete merchandising services, from initial plans all the way through finished art and production, regardless of the material or process involved. In such an organization, where the development of the “idea” takes uppermost priority, the designer finds fertile fields for developing his ideas, unhampered by limited production facilities.

Let us take a closer look at a “top” display designer. What are his requisites? What abilities are necessary to design displays that move goods?

It is difficult to determine his background by looking at his work. He may have been a window trimmer from Macy's, a graduate of Pratt, or a sign painter from Paducah. The type and size of the organization by which he is employed makes its own particular demands upon his talents. If he is employed by an organization which propositioned of lettering in relation to the

duces displays by all processes and of every material, obviously his talents must be versatile. The following requirements are usually made of the “top” display designer:

1. His knowledge of *merchandising* must be broad. Experience in many retail fields is essential to the design of display material that will be acceptable to the Advertiser, welcomed by the retailer. The retailer must insist that displays justify their space rental, that they more than produce sufficient volume to pay for the space they occupy.

2. The display designer must translate his ideas into visual form. *Layout* skill is vital in the execution of his black and white sketches for presentation. Constantly working against deadline schedules, speed is all-important; in developing color sketches, he therefore resorts to the use of chalk as a medium. The “top” designer usually masters the technique of rendering fast, clean pastel drawings.

3. Even though the designer is seldom called upon to execute the finished art, his ability to render *illustrations* in a comprehensive form is necessary. Particularly in developing sketches or samples for lithographed displays, where the use of figures and product illustrations most often appear, is this skill important. When a sketch of a girl appears, even on a rough visual, she must be attractive, for often sound ideas are overlooked because the featured figure is a “hag.” Nothing is more irritating to the advertiser than to see his product appear out-of-drawing.

4. Effective and well-executed copy treatment on a display is fundamental. *Lettering* must be a vital part of the layout. Even though the designer may not be compelled to execute lettering in comprehensive form, he must give careful consideration to style, size and

complete design. A “top” designer indicates his own copy treatment on the rough visuals.

5. Knowledge of display *production* is essential in developing practical ideas. The designer must be thoroughly familiar with all processes and materials involved in the production of displays by his organization. New materials and methods of fabrication are constantly being introduced. His knowledge of production costs must be kept up-to-date, for always he designs against a given budget.

6. The “top” designer is, in his own right, an *engineer*. Every new advance or innovation becomes a potential element in point-of-purchase structure and design. He is constantly working in the 3d dimension. Every new application of light, motion and materials is translated into display use. The designer is often seen cutting cardboard, working with wire, metal, plastic or wood.

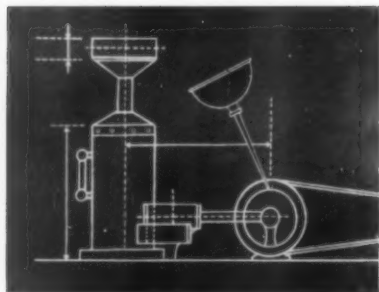
7. The designer most valuable to his organization is the one who has a “sixth sense” for *showmanship*. Through experience, he somehow comes forth, often at the last minute, with the perfect answer for the “idea” which satisfies the advertiser, his distributors and dealers.

Point-of-purchase strategy is experiencing significant revisions as a result of new marketing methods. The self-service or self-selection trend has in itself made completely new demands upon point-of-purchase advertising.

Today's designer abreast of the times continues to come up with the right answers. His work shows ingenuity and merchandising skill that is unsurpassed in the advertising field. His displays create that impulse to buy merchandise on sight. So the next time you walk into a retail store and see his product well displayed, “you better hold on tight to your wallet.”

animation

JACK ZANDER



(a)

(a) Industrial design in animation should be kept clean and wind-swept, action planned to minimum amount of movement so that the eye doesn't have to follow too much at once. This scene is from a public relations motion picture, "Oil, The Invisible Traveler", for the Shell Oil Company.

(b) This Robert Hall spot is a famous one. Its value lies in the complete coordination of jingle with character movement, plus the delightful, though simple antics of the five Robert Hall men. Character movement of all five men was kept basically uniform for easy attention, but relief was offered from over-statismism by the antics of man on the end.

(c) This Shell Oil "Flying Engine" spot was done in a limited animation

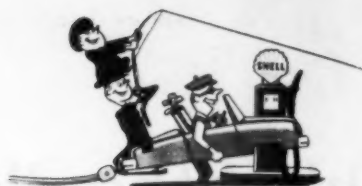


(b)

technique, best illustrates the ease with which animation lends itself to imaginative and stimulating situations, and allows actions which would be impossible with live action photography.

(d) Defying the rule of 'keep 'em clean and uncluttered with a minimum of mass movement' this Post Toastie spot gained force by having action fall into uniform patterns of movement. Spot was fully animated.

(e) Simplicity of characterization and design is illustrated in this TV commercial for Post's Raisin Bran. Spot was done in a limited animation technique, with only a few scenes to keep audiences' attention focused on a minimum of action for the maximum of time. Spot won the Art Director's Club award for limited animation in 1952.



(c)

Formerly with Warner Brothers where he animated Looney Tunes and Merrie Melodies and with the animation department of MGM where he was responsible for many of the Tom and Jerry series, Jack Zander now heads up the thirty man animation staff of Transfilm Incorporated. He is responsible for some of the best known animated figures in the TV Commercial world and for a series of animated animals best known in the industry as Zander's Zoo who figure importantly in industrial films for Life, The Greater New York Fund, The Continental Can Co., and others.

It would be interesting in discussing animation to go right back to the beginning, where motion picture animation really started. For years, people went to great trouble and effort making drawings look as though they were alive by using several different devices, but it wasn't until the motion picture came about that they could really try their hand at making things move. When motion pictures really got going, the animation business picked up a little and people were engaged in making animated cartoons. The chief problem was to create motion and tell a little story sometimes with titles.

The big turning point came with the advent of sound pictures. The animation workman now had much more leeway with sound effects and musical scores. The Mickey Mouse animations had a basic tune running throughout which synchronized with all the characters' actions. This was the first example of one of the strongest points in a good animated picture, commercial or theatrical — that is, that sound is synchronized with the motion and that there is a jingle of some kind running in the background. It's very easy to make that jingle come to life and make a combination of sight and sound.

Television has brought about another broad step in animation. Here you have to take a medium—animation—which until TV was made mostly for enter-

tainment, and you have to develop methods to make it 'sell' and, at the same time, be entertaining and easily seen on television.

Further, the commercial field presents problems over and above those of the theatrical animator. The animator has to get over the message of the sponsor who is paying for the job. He has to strongly identify the sponsor's product; usually there is a jingle that somebody has dreamed up that has to be animated; he has to make it entertaining (which is no mean trick); and last, but not least, there is the budget.

When animation was first applied to television, the then present techniques clearly proved to be inadequate. The familiar type of rendering was not strong enough because of imperfect TV transmission. The best commercials brought out good strong design treatment of characters, and broke away from the Disney-type with the soft, mushy animation. When animation started to work on television commercials, the newer and stronger styling was one of the first steps accomplished.

The most important part of any TV commercial has become the storyboard. Sometimes there is a complete storyboard, sometimes there is only a rough. Sometimes the animator has to make up his own. The ideal type tells exactly what will happen throughout the picture. It contains all commercial elements, desired action and close delineation of characters. There is not much left to the imagination on those scores. Of course, there are always things in animation that have to be left up to the producer. He can't be tied down completely because animation isn't that kind of thing.

The storyboard is the controlling part of the picture. If the storyboard is well planned, it accounts for every action and every line spoken. Too many times the animator gets storyboards for thirty second spots that are so



(d)

(e)



overloaded with ideas, actions and selling points that they could run thirty minutes. It is impossible to get all the ideas usually wanted in a film and still see each one. Storyboards are too often overloaded with action and only one or two words here and there. When the animators finally get the sound track to work from, they only have three or four feet to show. That happens when the storyboard is not well planned. You can draw any number of pictures and look at them and say, that's fine, that's wonderful, but you can't crowd everything in and expect good results. It won't work. A well planned, well timed storyboard will result in a good picture.

The animated film takes many steps. Roughly, they run from the storyboard, to the sound track man, to the lead sheets showing the sound track that the animator reads, to the actual animation following the sound track, to the cutter who pieces the film together with the sound track, to the layout man (who usually did the first production storyboard) who adjusts the storyboard to the actual production and presents it to the client, to the cameraman who pieces the whole thing together and takes the film frame by frame, he would get a rough idea of the time and money it takes to do a good animated job.

It has taken between five and seven hundred man hours to make some animated pictures lasting only forty seconds. Fortunately there are many people who are expert at these many steps, and are able to do it now as though it were second nature.

Animation is to a great extent, purely a labor proposition. If there are five hundred drawings in a picture, it will cost so much, and if there are a thousand drawings, it will like as not cost twice as much. That is what really controls the cost of animation and that is the main thing the animator learns from an agency's storyboard. It can't

be made too clear, that if the animator can expect from all agencies a complete job on a storyboard (or the opportunity to do a complete job himself) which is full from beginning to end, that a better and cheaper picture results. If the number of characters involved, number of backgrounds, type of sound track and possibilities for short cuts such as using limited rather than full animation are clear at the storyboard level of production, the animator can plan his work more carefully and the agency knows what they are getting.

Here are a few don'ts . . .

1. Don't plan too much action and/or subject matter in an animated commercial film spot.
2. Don't mistake animation for live action. Live action has its place in commercials . . . animation has too. Animation is purely an art, or science or craft of its own, and should be treated as such.
3. Don't try to do in animation what could be better in live action.
4. Don't ask the animator to animate "photographically," because he just can't do it and get anywhere near good results.
5. Don't treat animation technically as you would live action. If you're shooting live action, you can put your camera up and have your actors and actresses go through the motions of what they are trying to do any number of times, until you get a take that you like. The animator can't afford to do that because once he's made a picture, it is done and no changes. He has, of course gone back and corrected mistakes, but really, there is no such thing as selecting the best piece of footage and using it, as in live action.
6. Lastly, don't expect ideas to come popping out all over the place. Nothing aggravates a conscientious animator more than to be presented with a rough storyboard and the statement that if he can think of anything better while working out the estimate, it will be accepted. Ideas for animation just don't come that way. Those who have tried to dream up commercials and work out ideas, storyboards, scripts and jingles know that sometimes it takes three weeks.



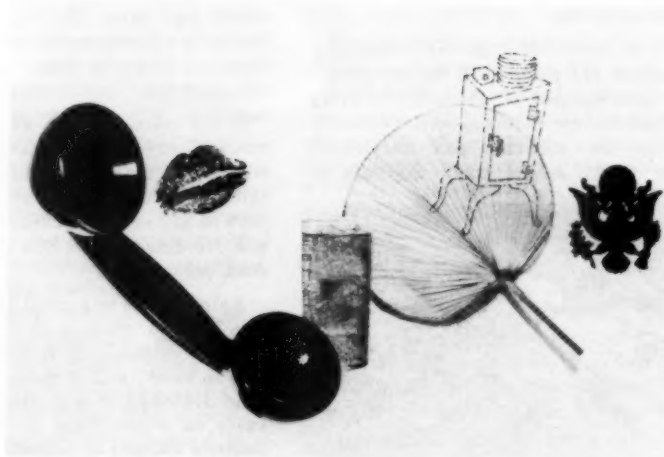
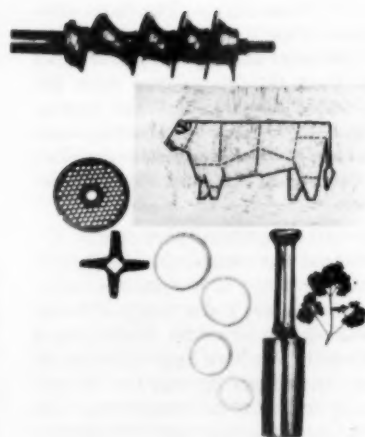
**upcoming
photographer**

ARNOLD SORVARI

Food, still-life and experimental photography are upcomer Sorvari's specialties. Since opening of his own New York studio in January of this year, he has done work for such publications, agencies and advertisers as American Weekly, Biow Co., Dell Publications, Esquire, House Beautiful, McCall's, National Dairy Council, Parents' Magazine, Seventeen, and Today's Family.

Upper left photo appeared in October's Seventeen. Lower right pix was in April's Esquire. Photo at lower left is experimental.

Before opening his own studio Sorvari worked as a color technician and photo finisher for several of New York's top photographers. He studied photography at Rochester Institute of Technology and supplemented his photographic training and experience attending design classes to stimulate his creative thinking.



Production News

English type specimen showings, pre-proofs for ROP newscolor, plate conversion process and new offset paper available to ADs and printing buyers

Pre-proofs for ROP newscolor:

Harry Warnecke, Manager of the Color Studio of the New York News, has developed a method of producing full color proofs from halftone positives.

Known as the Warnecke Color Process, it gives platemakers an opportunity to color correct tones in the separations before any metal plates are made.

Process does not involve any costly equipment or materials. Designed for coarse screen work, it is adaptable to fine screen letterpress or lithography.

Halftone positives are made from continuous tone separation negatives. After development, silver is removed from the gelatin dots and each positive is dyed one of the process colors. Dyed positives are then placed atop each other in register on a white board (or sheet of paper to be used on the job) and viewed as proofs. Notations are made regarding corrections desired and new positives are exposed and developed to achieve the desired correction. Process reduces or eliminates much re-etching and finishing.

New white, opaque paper: A special grade of offset paper containing titanium to assure whiteness and high opacity is being offered by Shapiro Paper Corp., 450 7th Ave. Brewster Offset Opaque is said to have a high bulk, good folding qualities and a rich finish. Paper is packed in skids and stocked in 50, 60 and 70 lb. weights and in the following sizes: 35" x 45", 38" x 50", 41" x 54", 42" x 58", 45" x 56", and 50" x 69".

Curtis paper additions: To the standard sizes in Curtis Antique and Curtis Stoneridge 23 x 29 has been added. Curtis Antique is now available in 80# cover and 60# text. It is surface sized and suitable for offset lithography as well as letterpress printing.

Illuminated magnifier offers ease and accuracy:

A 10-power illuminated pocket magnifier has been introduced by Colwell Litho Products, Inc., Minneapolis. Colight magnifier is designed to give a well defined picture by means of a penlight set at a 23-degree angle and a special filter glass situated at the aperture. Good for plate buyers, artists, and art directors, cutaway section of the lens mount enables user to make corrections on lithographic plates both on and off the press. Magnification is provided by adjustable two-plano-convex lens elements which are highly corrected for color and other aberrations.

**TELEGRAPH
CHAMPIGNO**

Venus Bold Extended is available at Empire Typographers in 18, 24, 30, 36, 42, 54 pt. sizes. Venus Extrabold may be had in 24 and 36 pt.

English Type Specimens: American Wood Type Mfg. Co. has published a comprehensive book of type specimens issued by Stephenson Blake, the "Caslon Letter Foundry" of Sheffield, England. Genealogy of this famous foundry dates from 1546 with such names as William Caxton, William Caslon, Henry Caslon, Joseph Fry, Thomas Cottrell, Robert Thorne and William Thorowgood.

Among the faces featured are Thorowgood Italic, Fry's Ornamented, Tea-Chest, Chisel, Keyboard and many others. Free copies of the booklet are available from American Wood Type, sole American agent for the type, at 35 W. 3rd Street.

New paper announced: Folder describing Snowdrift Cover, a blue white antique stock for offset and letterpress printing, issued by The Forest Paper Co., Inc., 87 Vandam St.

Printed cutouts: 30 page booklet, from Accurate Steel Rule Die Mfgs, 22 West 21st Street, shows printed cutouts for use in increasing the selling effect of advertisements. Each is reproduced in large size with space left for copy.

New Conversion Process: Harrison Color Process, Philadelphia, has developed a new technique of plate conversion from one printing process to another. Final plate image may be reduced or enlarged.

Gold color printing, another improvement claimed by the company, costs less with their new method.

Monophoto, a photocomposing machine manufactured by Lanston Monotype Machine Company, had its first public showing in Washington at the ITCA Convention.

A folder describing the machine may be obtained from the company at 24th & Locust Streets, Philadelphia 3, Pa.

Plastic plate coating: A new, plastic, high-speed sensitized coating for metal letterpress and offset plates has been developed by Eastman Kodak Company.

Known as Kodak Photo Resist, it is waterproof, has high stability and high photo sensitivity.

It is unaffected by humidity and temperature changes, keeps high speed indefinitely, can be precoated days or weeks ahead of use during slack times, thus speeding operations when production is heavy.

stop it down and shoot it sharp!

JOE D. POTSCH, A. D. OF HOTPOINT

This lens clicking business is fascinating. A pleasing illustrative photo can be as refreshing as a well rendered art illustration, in fact, the appearance of authenticity can make it a key prospect convincer. There is no such thing as a "fairly good" photo. It has to be good and the photographer is not always to blame if it isn't—it's up to the Art Director.

As a manufacturer of twelve distinct lines of home appliances, Hotpoint uses a considerable amount of photography for national advertising, movie films, slide films, sales promotion literature, product service, sales training and you can name the others. This is all in the form of various techniques that photo work offers from product black and whites, illustration in black and white and color, ektachrome, die transfer, carbo and color-toning. National ad photo illustrations are made in either New York, Chicago or Hollywood, the three film and photo centers of the country — Hollywood being a recent source for national magazines because of the Ozzie and Harriet Nelson TV and radio promotion of '52, '53 and '54. However, this being a Chicago number of "AD & Studio News," let's talk about what happens around this town in the way of exposed film for manufacturers. The studios here have thousands of good samples—beautiful! Note to studio representatives: "Take it easy boys—besides our phone service is lousy."

Chicago serves wide area

Chicago offers everything you can ask for in the photographic whirl, in fact, several days ago I walked into one of our large studios and found a photographer friend stuttering. The knock-out was that he actually was shooting for a New York account. The studios, of course, do not rely entirely on this area for business. You can walk into any of the major set-ups and find them creating for accounts from Cincinnati, Louisville, Minneapolis, Cleveland, Indianapolis, Texas, Kansas City and out of the states. Don't misjudge this person—tomorrow if the boss said, "Joe, run down to L. A., we need some

color advice on a black and white film," this Art Director would be arranging an expense advance and plane fare in the next thirty seconds.

The problem of photography as a manufacturer with a merchandising unit (Sales Promotion, Advertising, Sales Training) is quite complicated especially in a full-line appliance business. Periodically the appearance of a product changes due to new styling and addition of new features. This is all very good because these advancements stimulate sales by creating new desires. This, of course, calls for a complete change in everything written or printed about the appliance. The engineering of the product has been going on for several years before its introductory date (Hotpoint's revolutionary pushbutton range from pre-war to post-war). Usually a new product will be introduced to the public about the first part of the year and an engineering model or models will be created in mock-up form six months earlier. New parts and features will be made up from blueprints in wood, plaster, metal foil and hand shaped metal. Dies and tools are being made up—final appearance and functional features have only been orally okayed by the management committees—so this is our photographic model. We are ahead of everything but it has to be done. Product shots are subject to final engineering O.K. and this calls for plenty of corrective retouching. Photo illustrations where the product appears must be made. Atmosphere pictures such as recipe photos or background shots can be made in transparency form if the product does not appear.

Product features emphasized

While all of these photographic shenanigans are taking place for the various products, the promotion specialists and copy writers are busy planning and writing all of the prospect-busting literature that may call for additional illustration or feature shots that the Art Director has not anticipated. The photo direction has all been planned around the features of the product announced by the Product Planning De-



Hotpoint kitchen set constructed in mock-up at the studio. Ektachrome shot made into die transfer with some retouching.



Black and white copy of finished color shot. Feature of the Laundry is the safety of Electric Water Heater as illustrated by boy's proximity and hand carelessly placed on it.

partment and Engineers at numerous meetings attended by our marketing staff, publicity people, home economics gals, sales promotion specialists, the Art Director, agency representatives and the night watchman. Occasionally some of the photo work is done in Hotpoint's Home Institute when special food shots or operation instructions are required, or in the confines of the Little Theatre or Engineering conference rooms when a hush-hush product is being finalized but more usually the photo work is done at the studio. The working staff at the studio when new products are involved consists of an engineer assistant complete with blueprints, photographer's putty, screw driver and scotch tape, a product planning man who nods his head diagonally, a couple of home economics cuties, one or several photographers and assistants who keep running from the darkroom with unspoiled film in holders, a stylist, the g. d. Art Director, and the studio representative (salesman) who is never there because he is continually calling in to say he will be there in thirty minutes. Out of this chaotic melee comes a job well done—and it happens in Chicago.

list yourself now in the 3rd buyers' guide

*tell all
these buyers
about yourself*



Editor

Art Director

Art Buyer

Photo Buyer



Production

Sales Promotion Mgr.

Ad Manager

Designer

*For as low as \$1.00, you can keep
in touch with all the buyers you
want to reach right through the
year. It's the biggest advertising
bargain for art, photo, and
graphic art firms!*

The 3rd art, photo, graphic arts
BUYERS' GUIDE
will be published in the February
1954 issue of *Art Director & Studio News*

Compiled for art directors and all
buyers of art, photography, typography,
printing plates and allied services, the
3rd Buyers' Guide is the established and
accepted industry-wide source published
with industry-wide circulation
guaranteed.

It's Bigger!

Over 250 separate categories listed,
covering every service of art, photography
and the graphic arts. (See last page
of this announcement for complete list
of categories.)

It's Better!

An expanded editorial reference
section in 1954 increases the Guide's

easy-to-use, up-to-date source of
supply information.

Your story, your listing, your display ad
will reach over 8000 art, photo,
and graphic arts buyers.

Listings as low as \$1.00 per listing.
Details on the following pages.

**The Buyers' Guide — The Market
Place for Art, Photography, and
the Graphic Arts**

Do it Now!

*In past years, so many have called
after deadline and asked for
extensions. We wish we could grant
them, but the BUYERS' GUIDE is
one of 12 monthly issues and
must be out on time.*

*Send your listings in now,
right now, and be sure.
Corrections will be taken
up to deadline.*



the 3rd Buyer's Guide

is the only comprehensive directory published with industry-wide circulation guaranteed. Published for art, photo, and graphic arts buyers, the *Buyers' Guide* is your easiest, least expensive method of reaching your entire market.

What it does for you

- Makes it easy for buyers to find and call you. Lists your name, address and phone number under logical, easy-to-use, alphabetically arranged categories. Over 250 categories. Only \$1.00 per listing.
- Repeats and repeats and repeats your message. New, invaluable editorial reference material will keep the *Buyers' Guide* within easy reach of the art, photo and graphic arts buyer throughout the year. He will use it often, see your name repeatedly. No other medium or method will work as long for you.
- Reaches your market. As official publication for the National Society of Art Directors and live-wire trade paper for the entire industry, *AD&SN* and the *Buyers' Guide* cover your market coast-to-coast. As part of a regular issue of the magazine, the *Buyers' Guide* reaches the full regular circulation of *AD&SN* plus the thousands who buy the *Buyers' Guide* alone.

Who gets it

- Every member of the National Society of Art Directors, whose members control the largest volume of art and photography bought in seventeen major art markets.
- Over 8000 art directors, art buyers, advertising managers, sales managers, type directors, production managers, editors, book publishers, agency heads and account executives. Buyers in every branch

The *Buyers' Guide* —

The Market Place for Art, Photography, and the Graphic Arts

of the advertising and editorial market, periodicals, department stores, agencies, direct advertising.

- Multiple readership. Many copies are in agencies and firms where more than one person buys your services.
- Practically everyone who sells art, photographic and graphic arts services. The *Buyers' Guide* is the only directory published for this market.
- Note the major industry sections and the specific services listed in each group. ADs, art and graphic arts buyers, when they receive this *Buyers' Guide*, will literally hold the entire field in their hands. You will want to be included in this comprehensive directory.
- Your own particular service or specialty, if not listed on the last page of this announcement, will be added for you.
- See last page of this announcement for the most detailed cataloging of art, photo, type, and allied services ever published.
- *Art Director & Studio News* maintains the only national up-to-date name and address file of all listings and subscribers. Time and again we have "found" artists and photographers and printers for editors, ad managers, art buyers who have called. There is no charge for this service, either to those listed or those served. It is all part of *AD&SN's* way of helping *Buyers' Guide* work for the industry.

If you want to get more business . . .

tell all buyers about yourself and your services in a space ad

Take full advantage of the *Buyers' Guide* issue's tremendous coverage of the entire art buyers market plus their constant use of the *Guide* during all of 1954.

Here's your chance to introduce yourself to new accounts as well as to remind your present clients of all of your services.

And at the right time, too. Buyers go through the *Guide* when they're in the market to buy. A space advertisement will do its strongest selling job for you right then and there.

You can reserve space in the *Buyers' Guide* issue right now. Despite the bonus circulation, rates will not be raised. They will remain the same as those for regular issues.

Don't make the same mistakes several artists and photographers did last year when they decided they wanted to be in the *Buyers' Guide* after it appeared. Reserve your space now.

Here are several important details:

- 1 Size of page, column width and depth will be the same as present issues of *Art Director & Studio News*.
- 2 The *Buyers' Guide* will be reproduced by offset—as has every issue of the magazine.
- 3 *Deadline for display ads* is December 31, 1953. For your own benefit, reserve your space early. Use the space reservation form now. Space will be sold on a first come, first served basis, so make sure there's a place in the *Buyers' Guide* for you to tell your story.

instructions

Instructions for all listings except studios and representatives.

1. Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

Sample listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relation booklets, packaging

2. There is no limit to the number of listings you may order. When ordering more than order form will accommodate, please list on separate sheets the exact wording of each listing.
3. To order listings, put category number (see next page) on order form below. Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.
4. Each listing is \$1.00.

Instructions for representatives.

1. Complete coupon at bottom of this page.
2. List artists or photographers represented on blank lines in coupon. After each name you may describe in one or two words media, subject, or technique.

3. Example:

Arthur P. Koch PL 8-2455
424 Madison Av., NY 17
Kenneth Davies, trompe l'oeil
Sante Graziani, historical
Eric Godal, cartoon

4. Listing is \$1.00 for representative (including address and phone) plus \$1.00 for each artist and/or photographer listed.

Instructions for studio listings.

1. Studio listings should be used by all around service organizations.
2. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios, Art" or "Studios, Photo" on next page.
3. Listing is \$5.00 whether one or all services are checked.
4. Sample listing below:

SAMPLE LISTING

65. art studios

Creative Ad Art BR 2-7138
9304 Santa Monica, Beverly Hills, Cal.

design	lettering	retouching	illustration	TV art	mechanicals	layout	poster	presentations
*	*	*	*		*	*		*

OTHER
western design

order form

YES. I want to be listed in the February 1954 issue in the 3rd Annual Buyers Guide. I am ordering the following:

..... Listings at \$1.00 each..... \$.....

..... Studio listings at \$5.00 each..... \$.....

..... Representative listings..... \$.....

\$1.00 for representative plus \$1.00 for each artist or photographer listed.

..... Subscription to Art Director

& Studio News..... \$.....

(\$2.00 per year, \$3.50 for two years).

..... Additional copies of Buyers

Guide..... \$.....

(Subscriber receives one copy. Listing does not include copy.)

Copy is \$1.00 each.

..... Enclosed is check/money

order for..... \$.....

(no listings accepted without remittance.)

..... I am interested in display advertising.

..... Please send rate card or

..... have representative call.

Art Director & Studio News

43 E. 49th Street, N. Y. 17

PLaza 9-7722

Name _____

Print exactly as you wish it to appear in Guide

Address _____

City, Zone, State _____

Telephone _____

Representative (if any) _____

Category No. _____ For individual listings, maximum 45 characters for 3rd line copy.

Deadline for listings is December 20, 1953. Don't wait — get yours in now.

classification index

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art books
6. art directors, consultant
7. art supplies
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. caricatures
13. cartoons
14. catalogs
15. charts
16. collages
17. color separations
18. comic books
19. continuities
20. displays
21. employment agencies
22. exhibits
23. fine art for industry
24. greeting cards
25. heraldic design
26. home economist
27. ideas
28. labels
29. layouts
30. leather designs
31. letterheads
32. maps
33. mechanicals
34. oil painting
35. package design
36. pen and ink
37. pencil
38. pharmaceutical design
39. plastic engraving
40. Pochoir
41. portraits, painting
42. portraits, sketches
43. posters
44. presentations
45. products styling
46. record albums
47. reproportion calculator
48. scale models
49. scratchboard
50. sculpture
51. silk screen
52. spots
53. stock art
54. tempera
55. trade marks
56. wash drawing, b&w
57. wash drawing, color
58. wood engraving
- (other)

ILLUSTRATION

59. animals
60. automobiles
61. aviation
62. characters
63. chemical
64. children
65. children's books
66. decorative-humorous
67. fashion & style
68. flowers

69. food
70. furniture
71. general
72. glamour
73. historical
74. home furnishings
75. industrial
76. interiors
77. jewelry
78. landscape
79. marine
80. medical
81. men
82. product-still life
83. scientific
84. shoes
85. sport
86. story
87. technical
88. teenagers
89. women
- (other)

LETTERING

90. alphabets, designed
91. comp. lettering
92. engraved in plastic
93. lettering
94. photo, film, process
95. presentation
96. speedball
- (other)

RETOUCHING

97. art
98. carbros
99. color toning
100. dye transfer
101. fashion
102. Flexichrome
103. industrial
104. Kemart
105. photo, b&w
106. photos, color
107. products
108. renderings
109. technical
110. transparencies
- (other)

TV

111. animation
112. art
113. cartoons
114. film production
115. historical posters
116. lettering
117. models
118. slides
119. story boards
120. three-dimensionals
121. titles
- (other)

PHOTOGRAPHERS

122. aerial
123. animals
124. architectural
125. babies
126. carbros
127. cats & dogs
128. children
129. color

130. experimental
131. fashion
132. food
133. general
134. horticultural
135. hosiery
136. illustration
137. illustration for artists
138. industrial
139. interiors
140. location
141. medical
142. motion pictures
143. movie stars
144. murals
145. photo agencies
146. photomicrography
147. portraits
148. products
149. publicity
150. reportage
151. set design
152. slide films
153. still life
154. stock photos
155. strobe
156. table-top
157. testimonial
158. three-dimensional
159. trick photography
160. VIPs
- (other)

PHOTO REPRODUCTION SERVICES

161. b&w prints in quantity
162. carbros
163. color assemblies
164. color prints in quantity
165. color separations
166. color toning
167. copy of artwork
168. duplicate transparencies
169. dye transfer prints
170. Ektacolor
171. Ektachrome processing
172. enlargements
173. Flexichrome
174. montage
175. one-shot camera service
176. photocomposing
177. photo murals
178. photo oil coloring
179. reproportioning
180. slides
181. strip-ups
182. transparencies
183. viewgraph slides
- (other)

COPY PRINTS

184. blueprints
185. copy prints
186. ozalids
187. ozachromes
188. photostats
189. van dykes
190. visualcast slides
- (other)

GRAPHIC ARTS

191. advertising presentations
192. binders, edition
193. binders, loose leaf
194. binders, mechanical
195. binders, pamphlet
196. book cloth
197. collotype
198. display manufacturers
199. electrotyping
200. embossing
201. engraving, steel & copper
202. finishing

203. flexographic printing
204. flocking
205. gold stamping
206. gravure plate making
207. gravure printing
208. imprinting
209. indexing
210. labels
211. lacquering
212. laminating
213. letter services
214. lithography
215. mailing
216. mat makers
217. mimeographing
218. mounting & finishing
219. multigraphing
220. multilithing
221. paper distributors
222. pabbling
223. perforating
224. photoengraving
225. photogelatin printing
226. plastic printing plates
227. poster printers
228. printers, letterpress
229. rotogravure printers
230. sheet-fed gravure printers
231. silk screen printers
232. stereotypers
233. swatching
234. tabbing
235. tags
236. thermographers
237. typewriter composition
238. typographers, hand
239. typographers, machine
240. typography, old-fashioned
241. varitype composition
242. varnishing
- (other)

ART STUDIOS

243. (Check any or all)
 - creative design
 - direct mail
 - illustration
 - layout
 - lettering
 - mechanicals
 - packaging
 - posters
 - presentations
 - retouching
 - service
 - TV art
 - (other)

PHOTO STUDIOS

244. (Check any or all)
 - children
 - fashion
 - food
 - illustration
 - industrial
 - interiors
 - location
 - motion pictures
 - product
 - reportage
 - slide films
 - still life
 - TV
 - (other)

ART REPRESENTATIVES

255.

PHOTO REPRESENTATIVES

256.

ARTIST WANTED

REQUIREMENTS: 4 HANDS,
with ability to use all 4 at once. Apply
Chicago's fastest-growing art studio

FELDKAMP-MALLOY, Inc.
185 North Wabash Ave., Chicago 1, Illinois
TELEPHONE: AN 3-0633



CALL TOSCA

FOR FAST, FINE SERVICE! MU 7-2172

the bookworm turns

by Carl Weiss,
visual market
research

After seven sexy years of pocket-book covers, a turn to other cover themes is developing. This is clearly indicated in the cover policy of Signet Books. It is significant because New American Library (Signet for fiction, Mentor for non-fiction) is top dog of pocket-book publishing; sales last year were over 42 million books.

Why the switch? Here's a quick art history of pocket-book cover development over the last 12 years by Signet's AD John La Gakes. Early Penguin releases (now Signet Books) had no sex. Just pedestrian illustration, typical of early pocket-books. But sales went well, the price of 25c was right and who couldn't use a book for a train or bus? Then came designer Jonas and his powerful poster style covers which went over big, and the nation kept buying pocket-books. Penguin Books grew into Signet Books and switched to Madison Avenue.

Next the nation's pocket-books with their 25c price, cheap newsprint, cheap cover stock, cheap binding began to ape movie posters and its girls! Signet Books strongly attempted to uphold necklines despite influence of TV.

This year, Gathings and his congressional committee loudly slammed sensual content and semi-nude situations, supposedly illustrating pocket-books. The nation read his committee's reports, yawned — turned to pocket-books. Then came the delayed reaction. The public was bored. Sales slackened. Time for a change, or trouble.

During this swing from stylized to sexy illustration, Signet's policy makers kept moderating sex and upgrading illustrations to good paintings. A self taught artist, James Avati, came to Signet.



Every painting for Signet cover had to be good enough to frame. Readers from Canada to India write in offering to buy originals. Signet kept the titles off some cover art so readers can frame them, as well as this new format distinguishes it from lower price ranges.

The cover trend toward paintings was gradual. Other pocket-book companies followed Signet's lead. Now that sales of sexy covers are dropping off, the good-paintings policy is paying dividends.

One big curtain to real creative covers is the policy of smothering artists with company do's and don'ts. Signet artists read the manuscripts rather than get the AD's or editor's ideas at first. His art becomes his own unique creation rather than doing what is already "comped" up for him.

Overplaying the cover situation is out at Signet. The situations are in realistic settings. One third of the nation live in slums and ill furnished rooms. The covers follow this believable picture of life. Tobacco Road by Avati, for example, avoids overstatement, yet has drama rarely realized in most art. Note the movie photo approach he uses. Sharp focus is on face and gradually softens until props, feet and other details outside of the focal point become hazy and undefined. The painting-cover has an accented dominant element, a subordinate element, few details or gimmicks. The reader can get right into the situation.

The four color process plates on the covers rarely get any hand tooling by the engraver. The colors on the skin are carefully painted with grey, cool greens, blues and grey-greens against the red. The faces and arms come up natural instead of beef-steak-red.

Never begrudge a gravure advertisement its Sunday suit...



MANY able men contribute to the advertisements prepared for gravure production. Copywriter, art director, artist, photographer, typographer, and production men give the best of their art, skill, judgment and experience. Whether the reproduction quality of the advertisements in print measures up to the care and effort these men have given depends to a great extent on your choice of gravure processor.

To get quality finished positives, find yourself a shop where the men who do your work—photo-engravers, retouchers, etchers, finishers — are both skilled and dedicated to their jobs. And at Intaglio, more than at any other gravure production company we know,

consistent quality is the constant aim of all the people who work here.

The results speak for themselves... can be readily seen in the pages of leading magazines where Intaglio-made gravure advertisements distinctively reward their creators' efforts.

LEADING production men and art directors rely on Intaglio to process their gravure exposures—both color and monotone. With three hundred skilled craftsmen, on three shifts, in three ideally located plants... Intaglio provides consistent high quality with economy... has done so for seventeen years of pioneer leadership.

Our six offices are at your service.

Intaglio Service CORPORATION

America's First Gravure and Letterpress Servicers

305 East 46th St., New York—731 Plymouth Court, Chicago—
1835 Lewis Tower Bldg., Philadelphia—Intaglio-Cadillac, Inc., 4240-14th Ave., Detroit—
260 Kearny St., San Francisco—1932 Hyperion Ave., Los Angeles



one picture
is worth at least
one
thousand words

just try **Rembrandt** casein tempera colors for comps!
 — paint right on photographs or stats!

BRILLIANT • VERSATILE • PERMANENT • NON-BLEEDING • FREELY INTERMISCIBLE

for color chart and information:

TALENS & SON, INC.



UNION, N. J.

for TV art
 from type or
 lettering...

original HAZEL BISHOP
 Complexion
 Glow

HAZEL BISHOP
 "Complexion
 Glow"
 NATURAL CHEEK COLOR

call...

Edstan

STUDIO
 40 WEST 57 ST., PLAZA 7-1820

We Make The Finest
 —SO SAY RETOUCHERS
 WHO SEE THEM ALL
 From art or color
 transparencies, either
 facsimile or extensive
 alterations of color

**DYE
 TRANSFER**

Peterson COLOR
 LABORATORY
 149 WEST 54th STREET,
 Circle 7-1747

art
jobs

frank bowling
 agency
 299 MADISON AVE., NEW YORK 17
 MU 7-3307
 BY APPOINTMENT ONLY

(Continued from page 34)

that they were not getting an artist that is desirous of doing layout.

"It seemed just over night that there was a steady flow of Artists coming in to register for employment and on the other side of the ledger the phone was kept plenty busy with calls from agencies and studios for help. I might mention here that never have we, The Artists Guild, solicited for jobs, except for a note about this service in our 'Opportunity Knocking' Column in the Guild Bulletin. Today we are receiving positions not only from Chicago studios, agencies and manufacturers, but from art sources of large and small cities from coast to coast. We have been able to fill many of these requests and to place the right people in the right jobs by the use of an organized system for registering and classifying artists, art directors, and other workers in Advertising Art."

Beth Turnbull,
 Executive Secretary of
 The Artists Guild of Chicago, Inc.

Photography in ebony

"Through the use of dramatic black and white photographs, Ebony has created a new mass audience. With a circulation of over 500,000, two million readers per month have become informed on modern developments throughout the world. This form of communication has changed the thinking and living habits of many people. In telling the true story of all phases of American life our photographers strive to bring an accurate presentation of every conceivable situation without going off the deep end artistically. Unlike other phases of photography this is one of many requirements. The mood or feeling in the picture presents the first problem. This coupled with good composition, lighting and the photographer's sense of journalism usually results in a striking set of pictures which are comparatively easy to incorporate into a layout. Occasionally pictures must be augmented with other elements to strengthen their editorial value such as an unusual type which breaks away from the normal format or a reverse into the picture to tie the type and photo together.

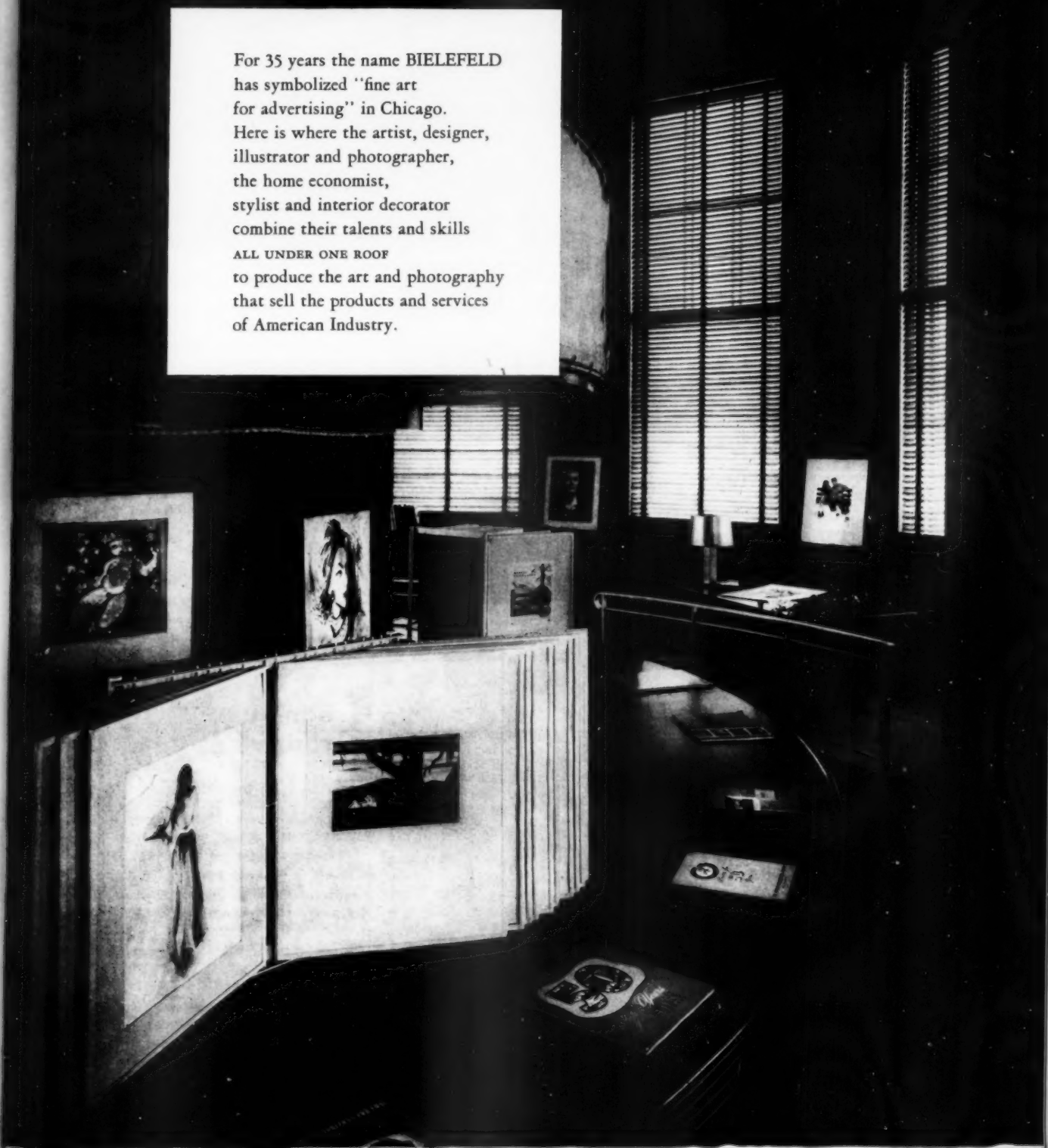
"Another important factor is the sequence in which photos are shown. The editorial material must be coordinated with the pictures in a simple, sincere, honest manner."

LeRoy Winbush, AD,
 Ebony, Tan, Jet

Bielefeld Studios, inc., chicago

A COMPLETE ART AND PHOTOGRAPHIC SERVICE UNDER ONE ROOF

For 35 years the name BIELEFELD has symbolized "fine art for advertising" in Chicago. Here is where the artist, designer, illustrator and photographer, the home economist, stylist and interior decorator combine their talents and skills ALL UNDER ONE ROOF to produce the art and photography that sell the products and services of American Industry.

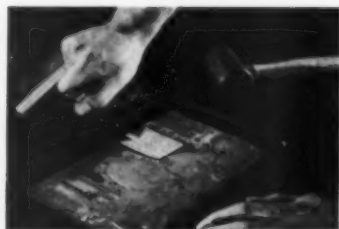




The Mosen composing room is a pattern of efficiency. Every known device for improving typesetting is in operation here.

the easy way to better typography

Why spend your valuable time on typographic details when you can turn them over to competent authorities at no additional cost. When you use Mosen typographic services you are assigned a highly trained serviceman who makes it his business to know exactly what you want. It's just like adding a free type expert to your staff. He is always available to see that your instructions are carried out . . . to counsel . . . or to specify . . . just as you wish. And behind your Mosen serviceman are the most complete and up-to-date typesetting facilities in the U.S.A. . . . offering more than 750 type styles and all foreign languages. Airmail puts you within a few hours of one of Mosen's three plants. 24-hour service assures rapid return of proofs. Use coupon for full information . . . and free type book.



Every form is locked up for proofing.



Special processes assure sharper proofs.

MONSEN-LOS ANGELES, 928 S. FIGUEROA ST.
MONSEN-WASHINGTON, D.C., 509 F ST., N.W.



Mosen-Chicago, Inc.

22 E. ILLINOIS ST., CHICAGO 11, ILLINOIS

**send
today**



for a copy of the Mosen Typographic Handbook and full information about Mosen's nationwide service plan. There is no obligation.

Gentlemen: Please send me a copy of your Typographic Handbook and full information about your nationwide service plan:

name _____

company _____

address _____

city _____ zone _____ state _____

trade talk

ART DIRECTION BALTIMORE: Lewis Waggaman,

formerly with D'Arcy Advertising, is AD for VanSant, Dugdale . . . BOSTON: The Reingold Co. upped **George F. Wilson** to AD . . . CHICAGO: **Harry Hult**, formerly AD, J. Walter Thompson, is now in charge of all creative production for Advertisers Art Council . . . **Sylvester J. Zuk**, former AD with Critchfield & Co. is with Robertson, Buckley & Gotsch in the same capacity . . . COLUMBUS: **Carl W. Deibel** is executive director of art and production with Kight Advertising . . . DETROIT: **William A. Brown** from Packard Motor Car Co. to Brooks, Smith, French & Dorrance as AD . . . KANSAS CITY: **Lawrence M. Weatherman** from Burger, Baird Engraving Co. to AD with Selders-Jones-Covington, Inc. . . . LOS ANGELES: AD **Joseph V. Lawton** from McCann-Erickson, Chicago, to Erwin Wasey & Co. . . . From Hirshon-Garfield, New York, **Bertram Gader** to AD with BBD&O . . . MINNEAPOLIS: Olmstead & Foley Advertising elected AD **Ward W. Olmstead** a partner and director . . . NEW YORK: **Russel F. Rypsam**, formerly AD of Better Living now AD of Quick Magazine . . . Seventeen Magazine Art Director, **Art Kane**, spoke last month at the Columbia Scholastic Press Yearbook Conference . . . **Robert H. Blattner** designed the book on Tahiti, "Voyage Through Paradise" by George T. Eggleston . . .

Joe Wangro joined Dan C. Miller Studios as V.P. and AD in charge of the illustration department . . . **Charles O'Brien** to AD at Grant Advertising, was with Hilton & Riggio . . . **Joseph A. Eiser** from Ruthrauff & Ryan to AD at Harold M. Mitchell . . . **Morris Robbins** to Blaine-Thompson Inc. as art director . . . **Irwin Perton** named AD of Emerson Radio & Phonograph Corp.; was AD of Jaeger Studios, Hillman Publications and Fuller & Smith & Ross . . . PHILADELPHIA: **Richard Cummins**, AD of Gray & Rogers, moves to Geare-Marston in same capacity . . . PORTLAND: Former free-lance artist, **John Semple**, has been made art director at Pacific National Advertising . . . SEATTLE: **Ray Pederson** to AD for Miller & Co. from New York Office of Hewitt, Ogilvy, Benson & Mather.

ART & DESIGN CHICAGO: Artists Guild awarded a gold brush to **Walter Paepcke** for outstanding achievement for service in the cause of art . . . **Ray Shaffer**, who operates his own studio, has been appointed editor of Britannica Junior, the

presenting...

BLOCK GROTESQUE

32nd Annual of Advertising and Editorial Art

THE ART DIRECTORS CLUB OF NEW YORK

Techni-Process Lettering, Inc.

305 EAST 45TH ST. N.Y.C. 17 · MURRAY HILL 4-7981

To know the latest and best in artist materials and equipment—

- Newest Techniques
- Latest Equipment
- Finest Materials
- Special Offers

Get your name on our "Palette Patter" mailing list. Simply write to:

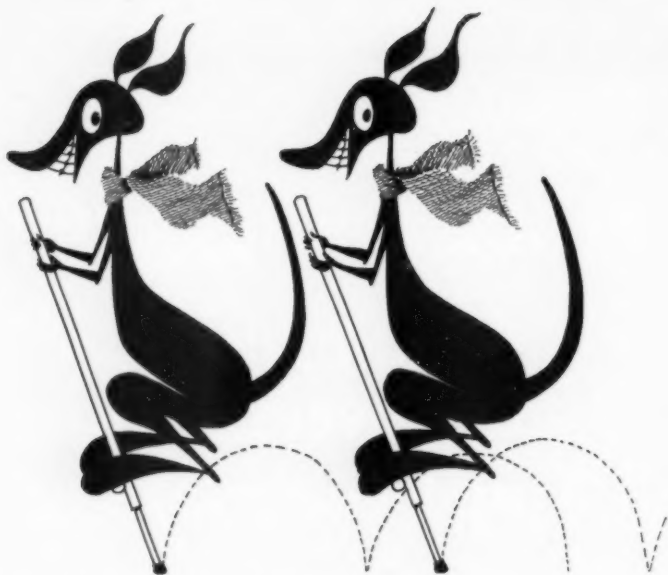
Lewis
ARTIST SUPPLY COMPANY
6408 Woodward Ave., Detroit



dye transfer color prints

Professional quality at sensible prices from merchandise, transparencies, art work. Rush orders, small and large quantities made in our own laboratories. Complete color, black and white services.

corona color studios
37 West 47th St., N. Y. 37
PLaza 7-1661



2 good numbers to remember

- * **MA 1-7600** in Pittsburgh • 4029 Bigelow Blvd.
- * **CH 1-5037** in Cleveland • 914 Keith Building
- * **PITT STUDIOS ADVERTISING ARTISTS**



pictorial promotions..

When sales come from good photos, and must stand as a source of impression, EASTERN excels in well-taken "salesmen



EASTERN STUDIOS

120 WEST 50 ST.
NEW YORK 19,
PLAZA 7-5090

Want to See
the Unusual
in Sales
Ammunition?

call
SLOVES
for
FREE IDEAS

portfolios
sales kits
social binders
merchandise-
presentations

Fastest Service in Town
Algonquin 5-2552

SLOVES

MECHANICAL BINDING CO., INC.
401 WEST 76 ST., N. Y. 1

trade talk

15-volume reference work for school children published by Encyclopædia Britannica . . . **Kling Studios** is making a film on American-Marietta Company, "The Industry Builder." John K. Turner and Lee Boyd of Turner Advertising are working with Kling . . . **DETROIT: McNamara Bros.** has taken over the entire 38th floor at the Penobscot Bldg., and added illustrator **James Jackson** . . . **Dave Slotkin**, illustrator, has joined **Fitzgerald Studios** . . . **Wesley H. Farrell**, formerly with Howard Swink, has been added to the creative staff of **Allman Co.** . . . **HOLLYWOOD: Maury Nemej** opened offices as Art Consultant in the Taft Building . . . **LOS ANGELES: Mordecai R. Craig** is now with **Hal Stebbins, Inc.**, in the art department . . . **MIAMI: Gustav Bohland**, sculptor, has been commissioned to design the Annual Albert Schweitzer Medal which goes to the person who makes a major contribution to the humane treatment of animals . . . **NEW YORK: Irving Bogen**, lettering and design, has taken a larger studio at 8 E. 48th St. PL 3-6370 . . . Dorothy Kotzen Studios, creative advertising art and production, have moved to 550 Fifth Ave. CI 6-4470 . . . **Marvin Koenigsberg**, designer, **Al Noppe**, retoucher, and **Al Fatica**, renderer, have joined the Dick Chenault group . . . **DuBois Studio**, headed by Lewis J. DuBois, opened at 109 E. 36th St. Mu 5-7712-3 . . . **Jack Williamson** and **Ken Walsh**, formerly of Lever Bros. art staff, have started the **Bonart Studio** at 207 E. 43rd St. OX 7-0946 . . . **Robert Crandall Associates, Inc.**, custom color laboratory, has leased the second floor at 222 E. 46th St. MU 2-2253 . . . **Joseph De Gemma** has invented a plastic palette with deep pockets for water colors. It has transparent covers for pockets and slits for the brush . . . **Production Studio**, established by **Sam Schwartz**, has opened at 41 W. 33rd St. Will undertake art and production for periodicals . . . **Lizzi Grunbaum** resigned as display director of Barton's Bonbonniere to form a window display company, the **Trio Display Service** . . . **Jack Hetherington** has joined Tempo's art department . . . **Nita Opitz Co.**, displays, moved to 207 E. 43rd St. . . . **BBD&O's AD, John Lynch**, has been made supervisor of ad art courses for the extension division of City College School of General Studies . . . **Alfred L. Goldman** to the creative staff of Ruthrauff & Ryan . . . **Sudler & Hennessey** added the following to their staff: Dr. David A. Bryce, technical consultant; Dr. Alfred Golden, medical director; Joseph



DIRECTOR'S ART has the most complete file of **FASHION** artists in existence.



Here are a few of the sample proofs by 276 fashion artists—all are accurately



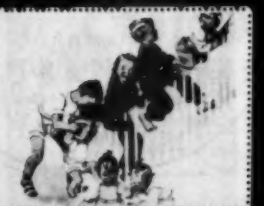
filed as to technique, subject and price. Included are men, women, children,



black & white, color, on-figure, floats, accessories, hi-fashion, mats, etc. This



is only one category in D'A's 4000-artist file. This service is free to art buyers.



**DIRECTOR'S
ART**
7 West 44th Street
New York 36
Murray Hill 7-3157

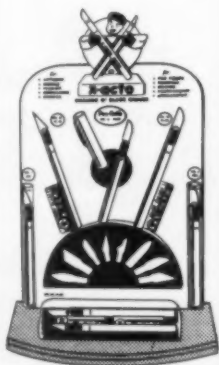
x-acto

interchangeable-blade

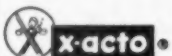
PEN-KNIFE

The #3 X-acto Pen-Knife is better than ever—with new, larger barrel and new, eye-catching color combination. Proven hit seller in the stationery trade last year, it's ideal for many home and office tasks as well as models, artwork, retouching, stencil & frisket cutting, lithography, photography, etc. Complete with extra blade—List \$1.00.

- ★ Perfect Utility Knife
- ★ Always Handy—clips to pocket safely
- ★ Lightweight blue & white body
- ★ Always sharp—new blade inserted instantly
- ★ Extra Blade Reservoir—in handle
- ★ Refill Blades Available in 3 styles



#106 X-ACTO KNIFE DISPLAY DEAL—Consists of 39 assorted pieces—to retail from 60¢ to \$2.50 each—and handsome FREE Display (of Korina wood & Mahogany). Total List Price \$41.10.



Write today for free, illustrated 28-page Catalog.

X-acto Crescent Products Co., Inc.
440 Fourth Avenue, New York 16, New York



trade talk

McCosker, director of copy; Millar Watson, account exec. . . . **Wordmasters** is a new service to produce public relations and merchandising materials. Ruth Ginsberg is principal . . . **Edward Benignat Lettering**, letterers and designers of photo-lettering alphabets, has moved to 415 Lexington Ave., also location of Shipman Studios. OX 7-3295 . . . **PHILADELPHIA: Berman-Steinhardt Studio** moved to larger quarters at 1615-17 Sansom Street . . . **Fred de P. Rothermel**, former director of the Phila. Museum School of Art, joined the art department of Beaumont, Heller & Sperling in Reading . . . **Karl Koehler**, Coopersburg, has been commissioned to design 130,000 Christmas cards for Better Homes and Gardens. They are 3-D cutout cards done entirely by hand except for the printing. He's also designing cards for Newsweek and Holiday.

AGENCIES BOSTON: Daniel F. Sullivan Co. has been named to handle advertising of Bartlett Yarn Mills in Harmony, Me. . . . **CLEVELAND: Clifford A. Kroening, Inc.** to 2157 Euclid Ave. . . . **Leech Advertising Co.** moved to the Hanna Bldg. . . . **DALLAS: James W. Huff Advertising** to 514 Gibraltar Life Bldg. . . . **DAYTON: W. James Bridges** and **Jack C. Sharp** have formed a new agency in the Callahan Bldg. . . . **DETROIT: Gille Associates** moved to 1044 Maccabees Bldg. . . . **FORT WORTH: Jack T. Holmes & Assoc.** to larger quarters in the Continental Life Bldg. . . . **INDIANAPOLIS: Larry Sogard** opened his own agency, L. T. Sogard & Co. . . . **NEWARK: Fred M. Reast** and **R. H. Connolly** have formed Reast & Connolly at 126 Clinton Avenue . . . **NORTH CAROLINA: Mitchell WerBell Advertising**, Atlanta, has opened a branch office in High Point. C. J. Robert Barr will manage the office . . . **NEW YORK: Joseph Ungar**, formerly s.p.m. at American Safety Razor Corp., opened offices as product promotion consultant at 1 E. 54 St. . . . **Compton Advertising** will occupy new quarters, 4 floors in the new building at 261 Madison Avenue . . . **David Youner Associates** moved to larger quarters at 292 Madison Ave. . . . **Eamond Associates** moved to 280 Madison . . . **Duncan-Brooks** opened at 137 Willia Ave., in Mineola. President is Donald W. Dragon . . . **Phillip J. Lane Advertising** and **Geoffrey Roberts, Inc.** merged to form Allan Peters-Geoffrey Roberts & Morris, Inc., with offices at 312 Fifth Ave. . . . **Milburn McCarty Associates** has been formed



Opaque — Brilliant . . .



WEBER

DESIGNERS' MAT WATER COLORS

Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in 3/4-oz. glass jars. (White also in 2-oz. jars.)

At your regular artist materials dealer

Write for color card and catalog to

F. WEBER CO.

Manufacturing Artists' Colormen since 1853

OIL • WATER • TEMPERA • PASTEL

Main office and factory

1220 Buttonwood St.

PHILADELPHIA 23, PENNA.

TRANSPARENCIES
FOR VISUALCAST AND VUOGRAPH USE
IN BLACK AND ALL COLORS
FAST SERVICE—

CALL AMERICAN BLUEPRINT CO.
1 EAST 42 ST
430 FIFTH AVE.
20 EAST 14 ST.
PLAZA 1-2240

ILLUSTRATIONS
COLOR • BLACK & WHITE

WALLACE SAATY

Circle 7-3900
WELLINGTON HOTEL
726 AVE. and 5314 ST. N.Y. 19

COLOR TRANSPARENCIES
Largest file of stock color for every purpose
THE SHOSTAL PRESS AGENCY
545 5TH AVE., N. Y. 17 • VANDERBILT 6-4381

trade talk

with offices at 270 Park Ave. . . . LOS ANGELES: New advertising agency, **Stromberger LaVene, McKenzie**, is at 650 S. Grand Ave. . . . **Tolle Co.** moved to 3553 Kettner Blvd. (San Diego) . . . **Modesto Advertising Agency** opened a branch in Stockton at 31 S. San Joaquin St. . . . **Enterprise Advertising** has been organized by Sander Hayman with offices at 432 Aliso St. . . . OKLAHOMA CITY: **Allied Advertising Service** opened in the Municipal Auditorium with principals J. D. Mayhew, Mary Chaney and Judy Calkins . . . PEORIA: **Don Heinrich Advertising** to 311 Oak Towers at 926 Main St. . . . PITTSBURGH: **Cavanaugh Morris Advertising** has moved to 2994 W. Liberty Ave., Dormont . . . PROVIDENCE: **Fuehrer-Williams Co.** opened at 29 Laurel St. . . . SAN FRANCISCO: **Towne-Oller & Associates** moved to 127 Montgomery St. **Robert M. Barton & Associates** opened in San Jose . . . WORCESTER: **Packard & Kraft, Inc.**, industrial advertising agency, has been formed at 29 Pearl St.

ADVERTISING PROMOTION

S. Charles Norris, formerly AM of Charles Bruning Co., Chicago, has become AM and SPM with Mergenthaler Linotype Co., New York. He replaces **Edward F. Dykstra** who is now V.P. and AE with Rea, Fuller & Co. . . . **George Brenard**, formerly radio-TV AE at Hugo Wagenseil & Assoc. is AM and SPM with Neon Products, Inc., Lima, Ohio . . . **F. Dade Kelly** upped to director of sales, Railway Express Agency, New York; **E. W. Hull** named to new post of director of advertising and promotion. . . . **Arthur John Hocking**, named AM and SPM in US Rubber Co. . . . **Ed Gaither** to Tidy House Products Co. Shenandoah, Ia., as assistant to the president handling advertising and sales promotion . . . **Robert A. Raidt** from AE at Gardner Advertising to director of advertising for Bayuk Cigars, Inc., Philadelphia . . . **Fred W. Adams**, formerly AM with Packard Motor Car Co., is with Kaiser-Willys in the same capacity . . . **Mrs. Louise G. Fried** upped to AM at Jane Engel, New York . . . **Earl Littman** to AM of Jones & Brown, Pittsburgh . . . **Craig Ward** from Kudner Agency to assistant AM and SPM at C.J. Lins & Aikman, New York . . . **Anita Schnall** to director of advertising, promotion and fashion coordination for Joseph Love, New York . . . Northwest Orient Airlines promoted **David H. Newton** from SPM to the advertising department . . . Singer Sewing Machine Co.



- advertising design
- illustration
- production

Lewis Associates



PHOEBE MOORE

159 east chicago avenue

an extraordinary
combination
of
**CREATIVE
TALENT**

represented by
**Jack Kapes
& ASSOCIATES**

LOU NILSEN
PHOEBE MOORE
BOB BONFILS
FRED STEFFEN
BILL FLEMING
ARTHUR SIEGEL
ALICE PROVENSEN
MARTIN PROVENSEN
FRED MARTZEN
JIM MOSHIER

Superior 7-6006

trade talk

upped **Watson M. Hannan** from assistant AM to AM . . . **R. M. Budd** to V.P.-advertising for Campbell Soup Co., Ltd., New Toronto . . . **Jack Herrick** to AM of Magna Engineering Corp., Menlo Park, Calif. . . Fox Head Brewing Co. appointed **August J. Korbel** assistant AM . . . **Herbert Berg** to director of advertising and publicity for Polar-Lite Co., New York . . . **C. L. McCall** to V.P. in charge of advertising and sales at G. Heilmann Brewing Co. . . . **Alan C. Olmstead** named AM with G. H. Wood & Co., Toronto . . . **Mark Cox** named director of advertising, public relations and sales promotion of Wilson & Co., Chicago. He succeeds retiring **Don Smith** . . . **Phillip Howlett** upped to AM at Wilson Sporting Goods Co. replacing Cox . . . At Gantner & Mattern Co., San Francisco, **Edith Skemp** upped to promotional director and assistant to the president; succeeding her as AM is **Arnold McClay**, formerly of Chicago . . . **Cruse W. Moss**, formerly director of sales at Kaiser-Frazier is now executive assistant to the vice-president and general sales mgr. at Kaiser-Willys, Toledo. . . **Robert D. Handley** from general mgr., Western Packaging Products Co., to director of advertising and sales promotion, Standard Packaging Corp., New York . . . **John Fischer** named AM and SPM, Von Schrader Mfg. Co., Racine. He succeeds **Jack Hedrich** who is with Hedrich-Blessing Studio, Chicago. . . **Sol Schwade** to AM at Elm Farms Co., Boston . . . **Earl L. Collings**, formerly AE, Ross Roy, Inc., Chicago, to creative director, Evans & Associates, Forth Worth . . . Sampson Co., Chicago, named **William A. Costello** advertising and sales promotion director . . . **Jack Sullivan**, formerly with Bendix, to SPM, Whirlpool Corp., Chicago . . . **B. W. McLean**, formerly AE at McKim Advertising, to AM, Yardley of London Ltd., Toronto . . . **Frank E. Ford** to director of advertising and sales promotion, The Roberts Company, Los Angeles . . . **Charles B. Denton**, Weston Electrical Instrument Corp., Newark, upped to marketing mgr. . . . **Jane Goodell**, previously with Donahue & Coe, to AM of Her Majesty Underwear Co., New York . . . Electro-Snap Switch Co., Chicago, named **James E. Culea**, former AD for Norge, to AM and SPM . . . **Paul D. Barker** from Music Corp. of America to AM at American Extruded Products Co., Los Angeles . . . **Robert E. Davis**, formerly with Kenyon & Eckhardt, is AM, Imperial Paper & Color Corp., Glen Falls, N. Y. . . . **Thomas Shem** from assistant to AM at Dobeckmun Co., Cleveland . . . **E. Mark Tarplin** from AM at Schenley Labora-

still-life
photography
in
black/white
or color

industrial:

products:

LANE-BENDER, Inc.
50 West 53rd St. - PL 3-4170
photographer: Bernie Green



package design:
the force of visual selling
by Ladislav Sutnar

This book outlines in pictures and brief commentaries the potentialities of package design for selling a product. — The author, a noted designer, has included over 500 practical examples from world-wide sources, from food packages to luxury items.—\$9.75—publisher:

Arts Inc. 667 Madison Ave., NY 21



Earl Brower
Looking South on Michigan Avenue from the old Crane Mansion - 1953

The most versatile
Stock Color Files
 you've ever seen!

Animals

Children

City Views

Farming

Florals

Girls

Historical

Human Interest

Landscapes

Paintings

*(Religious and
 Non-Religious)*

Sports

CALL:

**Camera
 Clix**

MU. 7-6112

19 WEST 44th STREET, NEW YORK, N. Y.

ories to vice-president at Murray Breese Associates, Irvington-on-Hudson . . . **John Woolley** and **John E. Phillips** to national field sales mgr. and AM respectively at B. T. Babbitt, Inc. . . . **Matthew J. Lambert, Jr.**, to SPM for Appian Way food products, Food Specialties, Inc., Plymouth . . . **M. J. Malcolm** to SPM of Canadian Cottons Ltd., Montreal . . . **Henry L. Hayden** from Y & R to ad brand manager for Old Gold and Embassy; **George Whitmore** promoted to the same post for Kent, Muriel and other products for P. Lorillard Co. . . . **Ernest K. Hunt**, Calco Chemical division AM, is now also director of sales and advertising, Textile Resin Department, American Cyanamid Co. . . . **Jeff Twentyman** is now AM for Young's Hat Stores, N. Y. . . . **Edward H. Boese, Jr.**, formerly AD and FM has been elected a V.P., Jack Lacey Advertising, Tampa . . . **Joseph L. Shiller** to advertising and sales promotion director, Lee Beachwear, N. Y. . . . **Ridgway Hughes** is now director of advertising and promotion, NBC . . . **Joanne M. Downs** now AM with Marcus Breier Sons, N. Y. . . . **John H. Pugh**, formerly with Marketers, Inc., to AM and public relations mgr., Axelson Mfg. Co. division of Pressed Steel Car Co., Inc., Los Angeles . . . **Don H. Smith** upped to sales promotion mgr. for Kaiser-Willys sales division . . . **Norman F. Snedeker**, formerly with C. R. Gibson to AM with D. P. Harris Hdw. & Mfg. Co., N. Y. . . . **J. Warren Russell**, previously with Anchor Distributing Co., is now head of the sales staff, Palace Cabinet Corp., Brooklyn; **Alicia D. Baitinger** is now head of the advertising and art dept. . . . **Allan Thurman**, former assistant SPM for Philip Morris & Co., to SPM with Snow Crop division of Clinton Foods, N. Y. . . . **Sherman T. Ramey**, formerly AM, American Hospital Supply Corp., is now AM with Timken-Detroit Axle Co., Detroit . . . **F. B. Roper** to director of merchandising and sales promotion, WMPS, Memphis . . . **A. E. Kovnat** from Hazel Bishop to SPM, Helen Curt's Industries, Chicago . . . **Charles E. Darwent** to advertising director for Tru-Ade, Inc., Elgin, Ill. . . . **Robert L. Greason** to AM and SPM textile resin department of American Cyanamid . . . **Hirshon-Garfield**, Inc. named **W. D. Howitt** administrative director, **Julian Braun** director of media and market research, and **Lee B. Garfield** to liaison director of branch activities . . . Waterman Pen Co., Inc. named **William B. Mason** marketing mgr. . . . **James E. Callaway**, former AE with Brown Brothers Advertising, to director of advertising and sales promotion, Lindsey-Robinson & Co., Roanoke . . . **P. B. Hillman**, formerly AE, Bernard B. Schnitzer Advertising, to AM Moore's clothing com-

Paste Paper ALWAYS with **Best-Test**



"BEST-TEST" never wrinkles — cuts — shrinks. Excess rubs off clean.
 FOR THE GRAPHIC ARTS A MUST
 A size for every purpose. Sold by Stationery, Artist Supply and Photographic Dealers everywhere.
 UNION RUBBER & ASBESTOS CO.
 TRENTON, N. J.

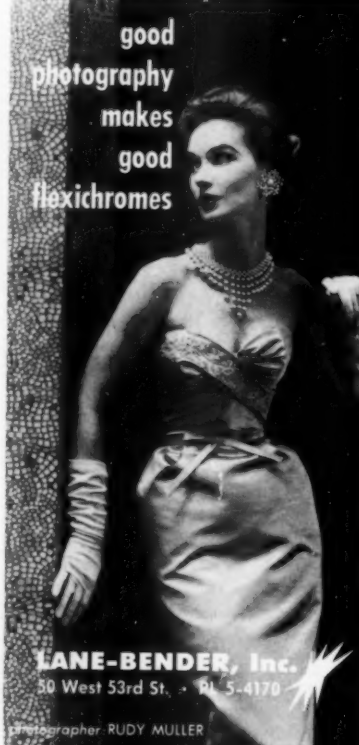
BEST-TEST MAKES PASTING A PLEASURE

Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
 "The Best for Less" — Framing & Matting
CHelsea 3-3534 147 W. 14th St.
 (Near 7th Ave.)

good
 photography
 makes
 good
 Hexichromes



LANE-BENDER, Inc.
 50 West 53rd St. • PL 5-4170

Photographer RUDY MULLER

Ken Schmid

STUDIOS

Distinctive
Advertising
Photography

Illustrative
Food
Carbro
Industrial
Slide Films
3D Films
Color Photography
Ektachrome
Direct Color
Dye Transfer
Color Toning
Retouching

KEN SCHMID STUDIOS 825 Washington Blvd.
Chicago, Ill. CHesapeake 7560

the
FLAMINGO
is moving to
new larger
quarters at
12 east GRAND
about november 1



flamingo art
material service inc.

DE-7-1946

everything
for "arty birds"

Drafting and
drawing supplies

*we examine our
clients' problems
from all sides*



Complete
advertising
art
service

pa

promotional arts incorporated.

100 East Ohio Street · Chicago 11,

Whitehall 4-3090

illustrative
still life
commercial
publicity

Louis Hoeberrmann

Photographic illustrations that Sell

Vanderbilt 6-0006

49 west 44 street

trade talk

pany, San Francisco . . . **Mitchell W. Friday** from Kiekhaefer Corp. to AM and assistant sales mgr. with Canvas Products Corp., Wis. . . . **William R. Jones** to AM with Frito Co., Dallas . . . **Alfred E. Bourassa**, previously with Carter's Ink Co., is now assistant AM at CBS-Hytron division CBS, Danvers, Mass. . . . **Haven C. Babb** to assistant AM of Standard Pressed Steel Co., Jenkintown, Pa. . . . **Roy F. Peters** to national sales mgr. of Kinsey Distilling Corp., Philadelphia . . . **Johnnie Marie Jackson** appointed ad director of Home Furniture Co., Dallas . . . **Harold Johnson** named to new post of product promotion and public relations mgr., Martin-Senour Paint Co., Chicago. Other changes are: **A. C. Furtwangler** is sales mgr., North Central division; **J. R. Degan** is regional director, West Coast division . . . Caterpillar Tractor Co., Peoria named **Burt Powell** AM and **W. K. Cox** head of the sales-promotion department . . . **Harold E. Kraus** to AM, Macklanburg-Duncan Co., Okla. City . . . Amer. Association of Advertising Agencies elected **Earle Ludgin** president . . . **L. H. Bartlett** has resigned as director of advertising for Eastman Kodak after 40 years with the company.

CAMPAIGNS New 12-month campaign for **De Beers Consolidated Mines** features full color reproductions of paintings by Brian Connolly, Charles Rain, and Salvador Dali . . . three ad battles shaping up feature filter cigarettes, anti-enzyme toothpaste, and gasoline additives. **Liggett & Myers** is bringing out its L&M Filters. **Cunningham & Walsh** is pushing it via network shows and newspapers . . . **Shell, Cities Service, Frontier Refining, and Jenney Petroleum** are featuring gasoline additives in their advertising, with claims and counter-claims expected to ad power to the advertising anyway . . . **Chlorodent** is **Lever Brothers** latest entry in the anti-enzyme field, with a big Fall campaign . . . **Sloane-Delaware Floor Products** using Sunday supplements, magazines and point of sale material in Fall drive featuring the "I Love Lucy" home . . . **Jantzen**, swim suits, starts its biggest ever drive this December, runs till June, will be all color and will use more outdoor . . . **Swank, Inc.** getting an early start on its Christmas advertising . . . an intensive 3-month drive for **Lewyt Vacuum Cleaners** is under way . . . largest ever drive is set for five **Dorothy Gray** products, Satura, a skin moistening cream, and a hand lotion, bubble bath, cream

QUALITY HALFTONES at Line Cut costs with DOTS Veloxes!

DOTS Veloxes give you these benefits:

- **TOP QUALITY WORK**—Time, care and patience are all woven together to give fine as well as coarse screen reproductions. Letterpress or offset. The end result could enter any contest for "Which one has the velox?"
- **SAVINGS**—Eliminate costly combination plates and silhouetting as we change your halftone copy into line cut preparation.

For further details and full cooperation, call Mr. Robins at LUXemburg 2-2278. No obligations, of course; it's a pleasure to introduce you to the DOTS Veloxes.



115 West 47th St., New York 36, N. Y.

HELENE B.

Savage

PACKAGE & LABEL DESIGN

299 MADISON AVE.
NEW YORK 17 • MU 2-4984

Typographically speaking, it's

IMPERIAL AD SERVICE



37 WEST 47th STREET
NEW YORK 19, N. Y.
JUdson 6-1437-8-9

COMPLETE STOCK

artists & drafting supplies

AT LOWEST PRICES

new york central supply co.

62 THIRD AVE. (NEAR 11TH ST.) N. Y. 3, N. Y.

GRAMERCY 3-8390

sachet, and soap in the Wedgewood line. All via Lennen & Newell . . . first national ads for **H. Koch & Sons**, San Francisco, is breaking now. Promotes Fiberglas luggage via J. J. Weiner Co. . . . **Chock Full O' Nuts**, restaurant chain, is packaging coffee for the retail market . . . **Grove Nylon Co.**, via H. B. Le Quatte, will be promoting Grove-Dul, a nylon yarn processed to appear permanently dull . . . heavy 4th quarter consumer ad schedule set for **Stewart-Warner Corp.** TV models will be shown in scratchboard technique . . . **Broil-Quik** launched its biggest campaign in October in SEP. Zlowe is agency . . . what may be one of the biggest brand name shoe campaigns has started for **Sundial Shoes**, Manchester, N. H. . . . **Aldon Rug Mills** pushing its biggest ad drive this Fall in This Week and Parade supplements . . . ad campaign will help **A. & M. Karagheusian** introduce new line of cotton carpet, Shasta . . . **liquor advertising** will feature more decanters than ever before. Most major distillers (Seagram's excepted) will follow this trend . . . Dynel, a textile fiber, being pushed by **Union Carbide & Carbon** . . . more co-op food advertising in the making between **Hunt Foods** and the **California Lima Bean Board**. Via JWT and Y&R, Los Angeles . . . biggest ad and merchandising campaign in company's history will tie in with **Tissot's** 100th anniversary . . . Back-to-school for **B.B.'s new Rol-Rite Pen** includes 185 newspaper insertions featuring local dealers. Hilton & Riggio is the agency, Maury Nemo is AD . . . a 25% budget hike to \$10,000,000 will add power to **Whitehall Pharmacal's** push for Anacin, Kolynos, Bi-So-Dol, Heet, Fræzone, Melcalose, Sperti, Outhro, Preparation H, Neet and Hopper . . . **Chevrolet**, via Campbell-Ewald, is running in women's sections of Sunday papers, featuring style, comfort and other appeals to women . . . Hilite, new furniture polish, being pushed by **Simoniz Co.** via Tatham-Laird, Chicago . . . light touch features **Sheaffer Pen Co.** promotion for its no-dunk pen . . . **Eureka Roto-matic** vacuum cleaner getting 13-week drive via Henry M. Hempstead Co., Chicago . . . new products that may advertise heavily are Plus, a disinfectant made by **West Disinfecting Co.** Long Island City, and Sugar Snacks, **new Kellogg cereal** . . . watch for new product of **Arnold Bakers, Inc.**, Port Chester, New York. A frozen bread . . . **Chrysler Corp.** thinks day of the big, fat car is gone. Public wants a slim car that looks and is easy to maneuver . . . **CBS-Columbia, Inc.** is putting over a million dollars into magazines, newspapers, etc., to promote radio and TV receivers . . .

We know she's
not the Rheingold Girl—
but she's waiting
for your call . . .

SCIENTIFIC ENGRAVING*
COMPANY, INC.

406-426 West 31 St., New York
Chickering 4-1395-6-7-8

COLOR • HALFTONE • LINE
"DIRECT FROM OBJECT" ENGRAVING

Accounts serviced throughout the U.S.

* Founded 1900



Disciplined imagination applied to your problem



112 E. CHESTNUT ST. CHICAGO 11 - MOHAWK 4-0330

*design and layout
copy and illustration*

*Our clients rely on our judgment
as well as our wrist-work*

Tech Photolabs

Quality
Flexichrome Printers

•
Save time
with the right print

•
Our technicians have made
over 25,000 prints
of all sizes

•
Murray Hill 3-5052

14 East 39th Street
New York 16, New York

trade talk

AnSCO is using syndicated Sunday supplements on a national scale to promote its Christmas sales.

PHOTOGRAPHY Eastman Kodak

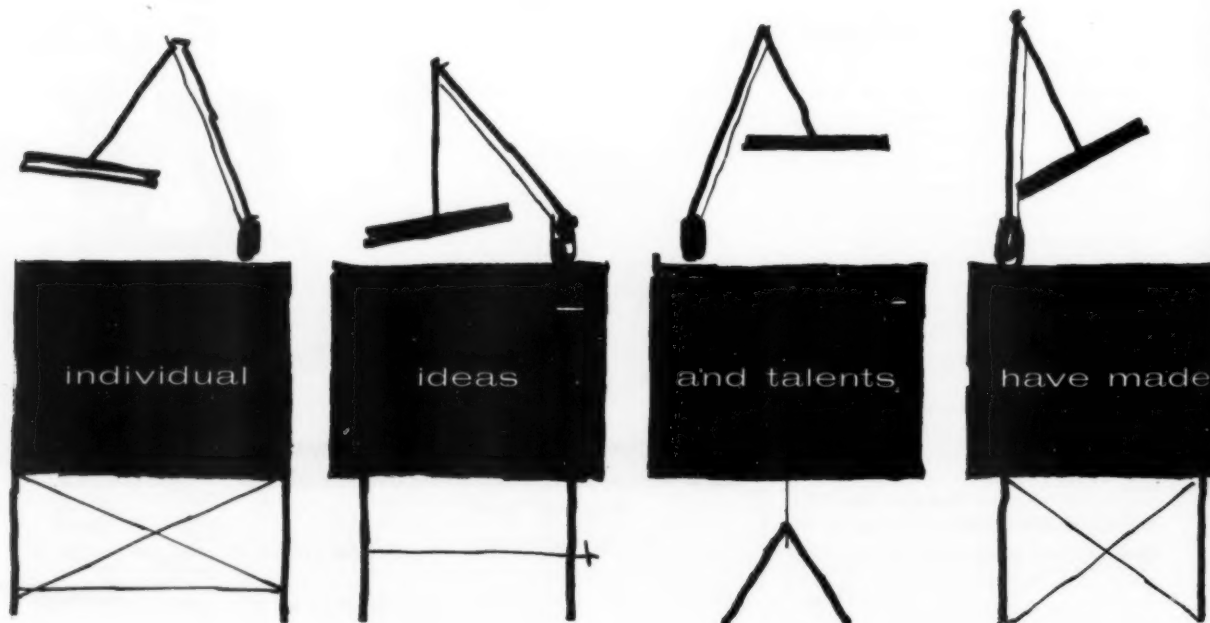
uses the second largest amount of silver in the U.S. Only the U.S. Mint uses more! . . . **Joseph Bottwin** has moved his studio to 35 E. 28th Street, N. Y. . . . **Eastman Kodak** has huge pictures of Hiliary and his climbers on Mount Everest, displayed in Grand Central. **Ayax S. Peerbhoy** of Bombay's J. Walter Thompson (they do Eastman's Ads) brought to New York's J.W.T. pictures he took of the returning climbers. These will be on exhibition in the near future . . . **AnSCO's** new ad campaign will feature some of the work of outstanding photographers. In each advertisement a photograph will be used from "AnSCO Gallery of Outstanding Portraits" . . . **Ethicon** has a new booklet "Ethicon Infirmary," with kittens and dogs photographed by **Walter Chandoha** and catchy captions.

PRODUCTION John H. Benson, formerly with Caples Co.,

is now PM with **Bozell & Jacobs**, Chicago . . . **Mastercraft Litho and Printing Co.** to 214 Sullivan St., N. Y. . . . **Beck Engraving Company** elected **Edward T. Scowcroft** V.P. in charge of Philadelphia photoengraving division . . . **Ed Brodie**, PM, has joined **McCullough Doyle McGowan Studios**, Detroit, which just celebrated its first anniversary . . . **Al Gerson** to **Morey, Humm & Johnstone** as PM of the fashion division . . . **Matthew T. Birmingham**, former assistant production director, has been upped to production director of **Street & Smith Publications, Inc.**, New York . . . **Ruleffe F. Barbour**, formerly with **Coleman Press**, is now production manager with **The Reingold Co.**, Boston.

MEDIA Quick, Triangle's biweekly,

is out without ads. Advertising department may be set up in several months . . . **Mechanics Today**, published by **Pyramid**, New York, bowed this month with 500,000 copies. First issue had 77 pages of advertising . . . **Municipal South** will come out in January. Monthly will go to city officials and department heads in Southern cities.



Clarke-Smith Publishing Company, Charlotte, N. C. is publisher . . . **Tempo** added **Marvin Albert** as a department editor and **Jack Hetherington** joined the art department . . . **Technician** magazine, for TV and electronic appliance service field, bowed this month. Publisher is Caldwell-Clements, Inc., New York . . . **New**, which started in October, covers the field of new inventions of interest to manufacturers. New Ideas American, Philadelphia, is publisher . . . **The Contractor** is due January 1. Semi-monthly for plumbing, heating and air-conditioning industry is published by Walther Publishing Associates, New York . . . **Automotive Service Digest** is switching to pocket size in January . . . **Power Equipment** increases to king-size (11 x 11³/₄ inches) in January . . . **Industrial Science and Engineering** a bi-monthly student edition of Industrial Laboratories, will bow in January. Publishers are Industrial Laboratories Publishing Co., Chicago . . . A new annual on the improvement of office surroundings, **The Integrated Office**, began this month; Jerome W. Harris is publisher (New York).

TYPOGRAPHY Will Burtin spoke at the opening meeting of the **Society of Typographic Arts** in

October. He is a free-lance designer and consultant on advertising, industrial and editorial projects, and a pioneer in "visualization" . . . **New York Type Directors Club** is now holding its luncheons in private dining room at Hotel Roger Smith, Lexington & 47th Street, Tuesdays. Speakers program is being planned by **Emil Klumpp**.

EXHIBITIONS **Associated American Artists Galleries:** Nov. 2-14, Lewitt-Him, English design team; Nov. 16-Dec. 5, Sigmund Menkes, Oils; Nov. 21-Dec. 4, group show; Dec. 7-24, Andre Segovia, oils . . . **Butler Galleries:** Thru Nov. 15, group show by members of Catherine Lorillard Wolfe Art Club, New York . . . **Moore Institute of Art Science and Industry:** November, Furniture, Costume and Textiles, Smithsonian Institution traveling exhibition, 59 watercolors . . . **Museum of Modern Art:** Thru Nov. 22, Architecture for the State Department; Thru Nov. 15, Jacques Villon, graphic work; Thru Dec. 27, Children's Toys; Thru Jan. 3, Leger—100 paintings; Thru Nov. 29, Good Design; Nov. 18-Jan. 17, New Talent, work by artists who have not had one man shows in New York yet . . . Nov. 18, a lecture on Leger by James Johnson Sweeney . . . Nov. 25-Jan. 24,

JUST OUT! GET YOUR COPY!



UNDERWOOD & UNDERWOOD

319 East 44 Street 646 North Michigan Ave.
New York 17, N. Y. Chicago 11, Illinois

Gentlemen:
Please send me a copy of your new catalog, "Underwood Reserve Illustrations, Ninth Edition," showing a representative sampling from among thousands of new stock photographs now available. I enclose \$1.00 to cover cost.

Name.....
Address.....
City.....State.....



for that
DIFFICULT
job

you want
FAST

and
RIGHT

Charles
OFFSET CO., INC.
37 WEST 3rd ST., NEW YORK 12, N.Y.
ORegon 3-0900

Junior Council Print Exhibition.

TELEVISION Frank Barton, manager of the radio and TV dept. of Lennen & Newell, to vice-president. Other appointments were: **Tony Pan** to director of commercial production for radio and TV, **Theodore Huston** to TV producer, **Fred Kilian** to program development . . . **William Gibbs** joined Fuller & Smith & Ross, New York, as assistant production supervisor for TV films . . . **Donald LeRoy** to Raytheon Mfg. Co. as AM in the TV and radio dept. . . **Paul Allen** is advertising coordinator of the division at Raytheon . . . Westinghouse named **Allen N. White** SPM of the TV-radio division . . . **Larry Barrett** and **Les Davis** organized a new Seattle agency, Te-Vee Films at 2213½ Queen Anne Ave. . . **Ridgeway Hughes**, formerly SPM for radio and TV at NBC, is now advertising and promotion director at the NBC Radio Network . . . **Television Programs of America**, TV film firm in New York, has been formed at 729 Seventh Ave. . . **David E. Durston** is TV and radio director at Lynn Baker, Inc., N. Y. . . **George Wolf** from Foote, Cone & Pelding to Geyer Advertising, Inc., as director of radio-TV . . . **R. V. P. Pollock** added to radio and TV creative staff of D. P. Brother & Co., Detroit . . . **L. T. Steele**, V.P. at Benton & Bowles, named exec. head of all TV and radio activities of the agency . . . **Russell Ford** and **Ed Gray** to the TV dept. of MacManus, John & Adams, Inc. . . **H. DeLeon Kahn** to exec. radio and TV director of Jack M. Reis Advertising, Cincinnati . . . **Princess Pictures** is making feature movies for TV . . . **Kling Studios** is producing 52 kitchen shows for TV featuring the cooking of whole meals and using all electrical kitchen appliances.

PERSONALS **Bob Watkins** of Charles E. Cooper has a new little girl, his third. Her name is Heidi Lark . . . **John Marin** died after a long illness. Mr. Marin has been considered America's number one master of water-color painting . . . **Norman D. Rothman**, chief of the United Nations printing division, died suddenly at Bellevue Hospital last month. Mr. Rothman was a writer and lecturer on typography . . . **Irving Goldfine**, vice-president of the Scientific Engraving Company, died of a heart attack at his home in Queens . . . **Leslie L. Forgrave** of Blue Valley Farm, Pa., cartoonist and creator of Big Sister comic strip, died after a long illness . . . **Dr. Joseph Sigall**, portrait painter of many great men, passed away. His home was in Oklahoma City.

ABC
SHOWCARD
STUDIO

CHICAGO'S TOP STUDIO
FOR

Presentations
Flip Charts
Comp and Brush
Lettering

SALES MEETING
MATERIAL

DEARBORN 2-1985
35 S. DEARBORN ST.
RUSH JOBS ON TIME

what's new

CASEIN PAINTING PANELS. Canvas panels sized for use in casein, gauche, drawing inks and any water soluble media may be had in sizes from 8" x 10" to 18" x 24". Arthur Brown & Bros., 2 West 46th Street, New York 36.

COLOR CONTROL EXPOSURE METER. Norwood Director Exposure Meter with added inserter for "Color-matic" control operates on the incident light reading principle. Can be used in 3D or b&w, still and movie. In shooting color it is only necessary to note the "f" stop and shoot. Meters are carried by camera stores. Director Products Corp., 570 Fifth Ave. will supply information about the new model and explain how the regular Norwood meters may be converted to include this new feature.

TOOL CATALOG. Complete listing of all new items in the X-acto line of tools, craft sets and Indiancrafts. 28-page catalog is available free to dealers; costs 20c to others. X-acto Crescent Products Co., 440 Fourth Avenue, New York 16.

ECONOMY SIZE DEVELOPER. AnSCO is producing its Finex-L Developer and Replenisher in 50 gallon rubber drums. For additional information write AnSCO News Bureau, 175 Clinton Street, Binghamton, New York, or contact an AnSCO representative.

PRINT FOLDERS. Illustrated folders have been issued by The Bettmann Archive, New York picture research outfit. Included is an index of 2,000 picture groups from "Anesthesia to Zodiak" available to advertising artists from 215 E. 57th Street, New York 22.

TYPE BOOKLET. From Agency Gothic to Zeppelin—a complete, illustrated listing of all types available at Philmac Typographers, 318 W. 39th Street, New York 18.

LEICA CATALOG. Leica's complete equipment listed, described and priced in booklet form from E. Leitz, Inc., 468 Fourth Ave., New York 16.

PRINT SHOP HELPS, booklet No. 2 of the Lindenmeyr Library, deals with factors to consider in choosing and ordering paper. Detailed instruction and guides are illustrated by case histories. Copies may be obtained from Henry Lindenmeyr & Sons, 480 Canal Street, New York 13.



What will we give them?

Why, Art Director & Studio News, of course

a throughout-the-year 12-time package of cheer plus art news and views . . . twelve visual packages of AD activities and accomplishments and specially prepared features . . . and the big annual Buyer's Guide issue, all for \$2.00 a year (\$3.50 for two years).

Send in the coupon right away and we'll send a gift card for you right before Christmas.

ART DIRECTOR & STUDIO NEWS 43 E. 49th ST., NEW YORK 17

Please send Christmas gift cards and subscriptions to:

NAME _____

STREET AND NUMBER _____

CITY, ZONE, STATE _____

NAME _____

STREET AND NUMBER _____

CITY, ZONE, STATE _____

NAME _____

STREET AND NUMBER _____

CITY, ZONE, STATE _____

Gift from,

ADDRESS _____

While you're at it, renew my subscription too.

Enclosed check or money order for \$.....



The making of
fine color engravings
daily reminds us of the
saying of Michelangelo:
"Trifles make perfection...
and perfection
is no trifle."

Collins, Miller & Hutchings, Inc.
AMERICA'S FINEST PHOTOENGRAVING PLANT
207 N. Michigan Avenue • Chicago 1



*Are you looking for a fresh
viewpoint on your layouts, or
are you in need of sparkling,
creative illustrations to enhance
your ads? If so, you will find
complete satisfaction in using
our staff of experienced artists.*



PACE STUDIOS
155 E. OHIO ST., CHICAGO
SUPERIOR 7-8540

book notes

GRAPHIS ANNUAL, 53/54. Edited by Walter Herdeg and Charles Rosner. Farrar, Straus & Young. \$12.50.

New edition of the annual of international advertising art features 734 examples from 21 different countries. Material is grouped in six sections, posters; magazine and newspaper advertisements; booklets, catalogs, menus, invitations and programs; magazine and record album covers, house organs, book jackets; packaging, calendars, greeting cards; animated advertisements, letterheads, trademarks, television title slides and commercials.

A real source of inspiration, it presents the American art director with a cross-section view of graphic design the world over.

REMBRANDTS WITHIN REMBRANDTS. James Plesch. British Book Center. \$6.50.

Author, a medical professor, explains his discovery of "subordinate figures" in Rembrandt's paintings. These figures are found on close examination within segments of a painting and, according to Plesch, these secret fantasy creations are the mystery of Rembrandt's paintings. He illustrates these hidden shapes in specific paintings in a fold of a robe or the upside down beard or a segment of background.

THE TASTE OF OUR TIME. Skira Inc. \$4.95.

First three titles of the series of art books are Gauguin, Van Gogh and Toulouse-Lautrec, with texts by Charles Estienne, C. H. Sibert and Charles Estienne, and Jacques Lassaigne respectively.

The purpose of the series, of which 5 or 6 books a year will be forthcoming, is to reflect art tastes of the present and compare with past trends. Each artist is presented in such a way as to find "keys" to our preferences.

Each volume contains 52 to 60 color reproductions of the artist's work.

WHY DO PEOPLE BUY? By the editors of Fortune. McGraw-Hill. \$3.50.

Based on a series of articles that appeared in Fortune magazine, material deals with the "why" of advertising. Typical chapters are, "Why Do People Buy?", "Who Pays List Price?", "Strategy of the Seller", "The Language of Advertising".

S Stephens

B Biondi

D De Cicco

Congratulations A.D.C.

IN CHICAGO

Eddie Augustiny
Sally Charlton
Bill Baker
Reno Biondi
Jim Baker
Lucia
Richard Kenyon
Dan Toigo
Bill Randall
Arnie Kohn
Andy Aldridge
Jack Grant
William Swatkoski
Tony Markese
George Horndasch
John Heppes
Gene Douglas
Marian Mazur
Beverly Johnson

contact

Frank De Cicco
Vince Salerno
Al Getz
Richard Damisch

IN NEW YORK

Frederic Varady
Geoffrey Biggs
Milton Wolsky
Stan Edman
John Floherty, Jr.
Earl Cordrey
Ben Hur Baz
George Mayers
Ken Riley
Tran Mawicke
Bob Hilbert
Roswell Keller
George Kanelous
Don Neiser
Mike Ludlow
Harvey Kidder

contact

Barry Stephens
Albert Sirianni
John Dinan
Glen Cross

Congratulations to the Art Directors Club of Chicago, on the opening of their 21st Annual exhibition of Advertising and Editorial Art.

Stephens Biondi De Cicco ADVERTISING AND EDITORIAL ART

676 NORTH ST. CLAIR STREET, CHICAGO 11, ILLINOIS • TELEPHONE WHITEHALL 4-3340

IN NEW YORK BARRY STEPHENS STUDIO 120 West 50th Street, New York 19, N. Y. CIRCLE 5-5471

thanks! to the typographers and artists all over America for the complete and wholehearted acceptance of

VENUS EXTENDED GROTESK

Since the introduction of Venus only a short time ago, this great new type has had overwhelming approval by those who demand the best in composition.

Immediately Available in

Venus Extra Bold Extended
8 to 24 point

Venus Bold Extended
18 to 24 point

Venus Medium Extended
18 to 24 point

Venus Light Extended
18 to 24 point

AND NOW italics from 18 to 24 point in light, medium, and bold.
For complete information and specimens see your nearest Bauer type dealer or write on your letterhead to:

Bauer

 ALPHABETS, INC.

235-47 East 45th Street, New York 17, N. Y. Tel: VA 6-1263-4

fd DONATO STUDIOS
2 WEST 46 ST.
Retouching
JU 2-4426-7

GAYDOS
WA 8-4363

employment
with personalized representation
for the artist

NEW YORKER AGENCY • Plaza 5-4723
399 1/2 Madison Ave. • N. Y. 17, N. Y. • Rm E506

book notes

GRAPHIS 47. K. Heitz.

Victor Trasoff, AD for William Douglas McAdams, shows 73 internationally selected examples of pharmaceutical advertising in current issue of Graphis. Other feature articles review post-war Czecho-Slovak ad art, old pictorial Czecho-Slovak peasant art, the work of British designer Abram Games and The House Organ and Public Relations.

THE PAPER MAKER, Vol. 22, No. 2. Hercules Powder Co.

A collector's item number, this edition of a house magazine contains articles on how marbled papers are made (with beautiful hand tipped swatches), the history of papermaking in England, the first paper mill in New York, and how Peter the Great learned about papermaking in Holland.

PACKAGE DESIGN, Ladislav Sutnar. Arts Inc. \$9.75.

Increased emphasis on point-of-purchase advertising and TV's opportunities for display are causing many manufacturers to consider redesigning their packages. Mr. Sutnar's book is especially timely and valuable. It is essentially a picture book concerned with the package as a force in visual selling. More than 500 illustrations show what is new in packaging and how new visual forms are meeting new sales challenges.

COLOR IN DECORATION AND DESIGN, Frederick M. Crewdon. Frederick J. Drake & Co. \$3.00.

Covers the basic principles of color including color psychology, colorist's vocabulary, color theory, and how we see color. There are chapters on additive and subtractive mixture, permanence, color standardization systems, harmony and contrast, effects of illumination, electromagnetic spectrum, and the use of color in home decoration, commerce, and industry. Includes 15 pages of color mixing formulae.

THE FEMALE FORM IN PAINTING. Jean Cassou and Geoffrey Grigson. Harcourt Brace & Co. \$4.95.

Sixty-four photogravure and three full color plates. Traces evolution of role of nudes in painting from ancient Greece to the present. Examines the significance, both to the artist and society, of moral and emotional reactions to the female form in art.

(Cont'd from p. 5)

Editorial

Christmas gift buying season, but which instead stresses their product's decorative qualities.

These are a few examples of how some manufacturers, already in the buyer's market, are developing their advertising. It's nothing like the hard sell predicted. If anything, it's underselling. But more than that, it's creative. Periodicals today, far from being laden with a mass of monotonous shrill hard sell ads, are displaying a range of inventiveness speaking very well for the art professional. This is not to say that heavy, type ads will never inundate us. They may. But it hardly seems likely with the talent projecting from the ad pages of magazines this Fall.

LEGAL NOTICE

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946 (Title 39, United States Code, Section 283) showing the ownership, management and circulation of Art Director & Studio News, published at New York, N. Y., for October 1, 1952.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Art Director & Studio News; Editor, Edward Gottschall; Business Manager, Don Barron, all of 43 E. 49th St., New York 17, N. Y.

2. The owner is: (If owned by a corporation its names and addresses must be stated and immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual member, must be given.) Art Director & Studio News, Don Barron, both of 43 E. 49th St., New York 17, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs must show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

DON BARRON

Sworn to and subscribed before me this 4th day of September 1953.

[SEAL]

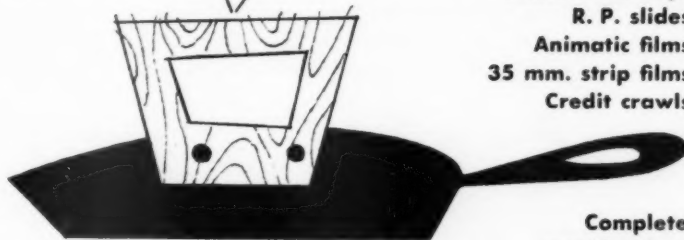
ABRAHAM ROSENBERG

Notary Public

(My commission expires March 30, 1954)

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

for TV well-done...



Your art work deserves the best photographic processing for TV. Our 41 years of photographic work for the movie industry and advertising agencies make it easy for us to solve the tough problems of Television.

Telops
TV slides
Enlargements
Photo backdrops
R. P. slides
Animatic films
35 mm. strip films
Credit crawls

Complete specifications for every station.

NATIONAL STUDIOS

145 West 45th St., New York 36, N. Y.

Phone: JUdson 2-1926 for detailed information

STATS MADE YOUR WAY

We get along fine with most Art Directors; probably because we leave the art directing to them and stick to our own specialty where they are concerned. We make stats for Art Directors *their way*, which many of them tell us is most comforting, particularly when there just isn't time for talking the stat-maker out of doing *it his way*. So whether you are looking for tones as subtle as the tread of a mouse, or contrasts that thunder like a congressman in travail—in short, for stats precisely suited to whatever result you are seeking including peace for your ulcer—turn to

WILLIAMS & MEYER CO.

PHOTOSTAT and PHOTOGRAPH SERVICE

5 S. WABASH • 630 S. WABASH • 332 N. MICHIGAN

FOR FAST
MESSENGER
SERVICE...

RAn 6-1920

CHICAGO 1, ILL.
FOR "SAME DAY"
MAIL SERVICE



FARM ANIMALS
in SCRATCHBOARD

One or Two Color
Write for beautiful
illustrated folder.

John Ambrose
7245 No. 36, Omaha, Nebr.



NEW!

PASTE-UP FACSIMILE HAND

-Lettering

CATALOGUES - COMPLETE STOCKS - PROMPT DELIVERY
NEAR NORTH GUILD

56 E. Chicago Ave. • DELaware 7-2668 • Chicago 11, Illinois

bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

ANNUALS

- 2. *Graphic Annual of International Advertising Art*. Edited by Walter Herdeg and Charles Rosner. 753 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. \$12.50.
- 45. *Penrose Annual 1953*, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
- 5. *International Poster Annual—1952*. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
- 28. *31st Annual of Advertising and Editorial Art*. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
- 37. *U. S. Camera Annual, 1953*. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.
- 41. *Modern Publicity*, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

TYPOGRAPHY, LETTERING

- 39. *How to Recognize Typefaces*, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data—on type classification, families, fonts, color. \$6.00.
- 43. *An Illustrated History of Writing and Lettering*, Jan Tschichold. Illustrations of writing from Egyptian, Graecian, Roman civilizations through the middle ages down to the present. History of book-press lettering traced. \$4.00.
- 49. *Pen and Graver. Alphabets and pages of calligraphy* by Hermann Zapf. A fine example of a revived art. \$8.50.
- 59. *The Studio Book of Alphabets*. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.
- 66. *The Chancery Cursive*. An unabridged facsimile edition of the writing books of Arrighi, Tagliente and Palatino, great 16th century calligraphers. Introduction by Oscar Ogg. Bibliography by A. F. Johnson. Plates were reproduced from the original books in the Newbury Library. \$3.95.

SWIPE FILES

- 19. *750 Designs, Borders, Backgrounds, Tints and Patterns*, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
- 20. *Idea File*, H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.
- 50. *5000 Helpful Pictures of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past*. \$3.00.
- 51. *3000 Pictures of Animals, Reptiles, Fishes and Marine Life*. Photographs, prints, and drawings of hundreds of species. \$3.00
- 52. *3000 Pictures, grouped according to classification from Agriculture to Zoology*. Includes diagrams and dictionary style legends. \$3.00.
- 53. *3000 Photos and Drawings of Birds*. \$3.00.
- 60. *Picture Encyclopedia*. 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

TELEVISION

- 31. *Designing for TV*, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
- 57. *The Handbook of TV and Film Technique*, by Charles W. Curran. A non-technical guide on film production costs, methods, and processes for executives and lay readers. Includes standards for programs and commercials, charts, diagrams and a glossary of motion picture nomenclature. \$3.00.

WINDOW DISPLAY, PACKAGING

- 24. *The Art of Window Display*, Lester Goba. Well illustrated primer on how to design windows that sell. \$5.00.

58. *The Drama of Display, visual merchandising and its techniques*, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

67. *Package Design*. Ladislav Sutnar. 545 illustrations with brief running commentary. Emphasizes the force of visual selling, the marketing appeal of the soundly designed package. \$9.75.

ART

- 27. *New Techniques in Practical Art for Reproduction*, Jean Borges Mayfield. About using Bourges sheets, black-and-white retouching, pre-separated art, transparency correcting. \$7.50.
- 54. *The Science of Color*, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.
- 55. *Loren MacIver and I. Rice Pereira*, by John I. H. Baur. Biographical and critical study of two leading American women painters. Many reproductions of paintings by both, in color, half tones, and line cuts. \$3.00.
- 56. *African Folktales and Sculpture* by Paul Radin. Collection of African myths and folktales with over 160 photos of examples of the plastic art of the African cultures. Glossary of unfamiliar terms, index of tribal sources. \$8.50.
- 63. *Manual of Historic Ornament* by Richard Glazier. Illustrates the evolution, tradition and development of architecture and the applied arts. For students and craftsmen. \$3.50.
- 64. *Art in the Ice Age* by Johannes Maringer and Hans-George Bandi. Demonstrates prehistoric man's mastery of color, design and form in his artistic expression. Profusely illustrated with color, b. & w. gravure, and line drawings. \$12.50.
- 65. *Vatican Art* by Karl Ipsier. 160 illustrations of painting and sculpture of the Vatican. Explanatory captions. \$7.50.

COPYFITTING

- 42. *Streamlined Copy-fitting*, by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

ART DIRECTOR & STUDIO NEWS

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$.....

Please send me, postpaid, the books corresponding to numbers circled below.

2 5 19 20 24 27 28 31 37 39 41 42 43 45 49
50 51 52 53 54 55 56 57 58 59 60 63 64 65 66 67

11/53 All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery.

NAME & FIRM

ADDRESS

CITY..... ZONE..... STATE.....

a completely
integrated staff:

illustrators

BURRIS
BLOSSOM
BRAZELTON
CACCIOLA
COLE
DAUBER
FERNIE
GABY
HANKE
KIDD
KOVARSKY
MacMINIGAL
D. STONE
MARTIN
V. MARTIN
J. MEOLA
MUTZ
PEREIDA
PORTER
PROHASKA
SCHWINN
SMITH
TAPPER
WEISGARD
WHEATLEY
WILLARD
WINZENREID

designers

CHAP
KAMENS
POWERS
WOOLHISER

letterers

LAPIDUS
NERNOFF
SILVERMAN

retouchers

flexichrome
color toning
dye transfers
*FORINO
FREITAG

mechanical

BRODSKY
*RAYMOND
ROSS
SCHITTONE
SCHMIDT
WERNER
YACONIELLO

production

traffic
HAAS
*PEARSONS
STUBBS
WINNE

contact

BOTTARI
FERRUZZI
NABSTEDT
ROSSIN

*group supervisors



*** DISTINCTION**

9 BESTS
in the 32nd Annual
exhibition
of the New York
Art Directors Club

98 BESTS
in the past 10
annual exhibitions
of the New York
Art Directors Club

*** DEPENDABILITY**

In the past 12 months
we have designed and
produced art for
1562 advertisements
1096 mailing pieces
582 point-of-sale pieces

**LESTER ROSSIN
ASSOCIATES INC**

369 Lexington Ave., New York 17
MUrray Hill 3-9729

* More important than
our renown for
DISTINCTION
we prize our
reputation for
DEPENDABILITY



Clamps as it cuts!

The new
Gestetner
trimmer



First real advance in paper trimmers in 70 years! Holds the paper firmly, automatically . . . and cuts on a straight line! Takes up to 25 sheets of 14"x18" paper. Entirely safe to use—the blade cannot drop. For details, and name of your nearest dealer, write Gestetner Duplicator Corp., Dept. 12, 50 McLean Ave., Yonkers 5, N. Y.

Gestetner

Makers of the new Gestetner 260
Duplicator . . . with
Continumatic Inking

PARTS AND SERVICE FROM COAST TO COAST

art.
frank bowling
agency
299 MADISON AVE., NEW YORK 17
MU 7-3307
BY APPOINTMENT ONLY

jobs

JACK GOOLD
STUDIOS
80 Madison Ave.
MU 3-0545
illustrative & product
photography

ready reference

to have your firm listed call Plaza 9-7722

ART BOOKS

Bookshop of James J. Kane
Art Books—Fine & Applied—Out-of-Print
We Buy, Sell, Rent & Trade
135 E. 34th St., N. Y. LE 3-4539

ART SERVICES

Peter George Art Service Inc.
4 color separations from art & transparencies;
4 color buildups in Kemart from B&W art and photos.
832 2nd Ave. (44-45 Sts.) MU 4-2124

COLOR PHOTO SERVICES

Kurshan & Lang Color Service
24 Hour Custom Ektachrome processing
Duplicating & Dye Transfer Prints
10 E. 46th St., N. Y. 17 MU 7-2595

Modernage

319 East 44th Street, New York, N. Y.
Complete Custom Photo Service for professional photographers, magazines and industry
• Developing, printing
• Airbrushing, retouching
• Studio Available
If you have a problem
Call Ralph Baum LExington 2-4052

HISTORICAL PRINTS

The Bettmann Archive
Old time illustrations on any subject. Events, industries, Fashion, Decors. Ask for folder 6A.
215 E. 57th St., N. Y. 22 PL 8-0362

PHOTO RETOUCHING

Peter Buckley
Transparency retouching, montages, silhouetting, color correcting.
157 East 48th St., N. Y. 16 PL 9-7842

Davis • Ganes

Color Correction and Retouching of Transparencies, Dye Transfers & Carbons.
Flexichrome Coloring
516 5th Ave., N. Y. 18 MUrray Hill 7-6537

Frank Van Steen

Quality Flexichromes
370 Lexington Ave., N. Y. 17 LE 2-6515

SERVICES

Way's Standard Viewers
For viewing color in transparencies correctly
William P. Way
Chappaqua, N. Y.

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.
Quality reproduction. Posters and displays.
12 E. 12th St., N. Y. 3 OR 5-7280

Masta Displays Inc.

20 years leadership in silk screened posters and displays
230 W. 17th St., N.Y.C. CH 2-3717

TYPOGRAPHY

The Composing Room, Inc.
Advertising Typographers
130 W. 46 St., N. Y. LUXemburg 2-0100

Kline Linotyping Co., Inc.

Proofs or Type for the Artist, Printer or Agency
146 W. 25 St., N. Y. 1 CHelsea 3-3610

classified

call PLaza 9-7722

3 KEY DESIGNERS for new NON-COMMERCIAL TELEVISION experiment: (1) TYPOGRAPHER and exhibition designer; (2) TV graphic ARTIST and illustrator; (3) SCENE DESIGNER (must know period interiors). All positions are supervisory and require advanced design concepts. Salaries modest, but real opportunity for individual and collaborative creative enterprise. Box no. 1000.

DESK SPACE for artist or salesman. Grand Central area. Reasonable. Air Conditioned. Plaza 9-2296, Wills.

LAYOUT ARTIST WANTED for booklets, folders, catalogs, etc. Must have fresh, modern, up-to-the-minute layout technique. A really exceptional opportunity with an excellent future for the right man. State salary expected, age and experience. S. M. Crossett, 507 First Federal Bldg., Rochester 11, N. Y.

TOP NOTCH LAYOUT MAN WANTED with 5 years studio experience or equivalent. For details write or send samples to Pitt Studios, 914 Keith Bldg., Cleveland 15, Ohio.

*
Personnel Consultant
to Advertising and the Graphic Arts

DOUG SMITH, INC.

A complete placement service
of Ad men, for Ad men . . . by an Ad man
who has worked in all the jobs himself
for over 20 years

333 NORTH MICHIGAN AVENUE • CHICAGO
Franklin 2-3280

NEW ADDRESS

Mayshark & Keyes Inc.

← 125 WEST 45TH STREET → NEW YORK 36, N.Y.
COLUMBUS 5-6461-2

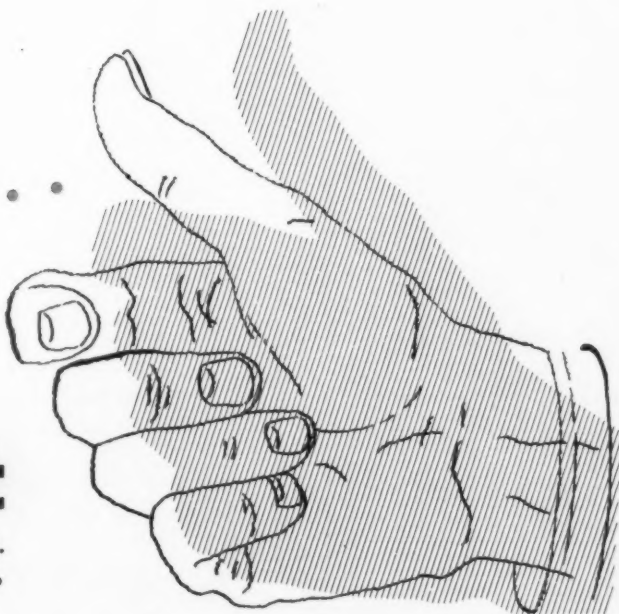


CRAF-TONE - YOU WIN!

The lightning-fast way to use Ben-day! 248 individual patterns! Processed on adhesive-backed, thin-gauge, matt-finish acetate for better, cleaner NON-GLARE reproduction. Perfect for quick-shading artwork for newspaper reproduction, direct mail pieces, posters, maps, graphs, technical drawings, silk-screen process work. Standard (black) . . . and reverse patterns (white). Just strip it on . . . burnish it down . . . and you see striking effects in art . . . right at the start! FREE CraF-Tone pattern chart available at your Craftint dealer, or write direct.

CRAF-TYPE - YOU WIN!

Alphabets . . . Numerals . . . Symbols . . . in all popular styles and type sizes! On transparent, self-adhering sheets. Just place . . . burnish down . . . that's all! For smash headlines, for curving type, for every conceivable use and effect. Eliminates expensive typesetting and artwork lettering! Speeds copy preparation . . . saves money for artists, designers, draftsmen, map and chart makers, layout and production men! On matt-finish transparent sheets for better, cleaner, NON-GLARE reproduction! FREE pattern chart at your Craftint dealer, or write direct.



Craftint

THE CRAFTINT MANUFACTURING CO.
1615 Collamer Ave. • Cleveland 10, Ohio

fredman-chaite

Portfolio

* why they gave Mary the business! p.2

* 7 day wonder! p.6

* Kinsey Revolutionizes boy-girl art! p.8



Mary Mayo's Texaco Kid on billboard charms Texaco Prexy; frames comp.



a first!

For the first time a giant art studio x-rays its art campaigns on blue chip accounts. For you, first hand information about effective art campaigns in U.S.A. Creative Plus Forums.

FREDMAN-CHAITE STUDIOS, INC.
32 West 47th Street
New York 36, N. Y. Plaza 7-3151

Mr. Carl Weiss, Research Director:
Please send free Fredman-Chaite "PORTFOLIO".

Name.....
 Title.....
 Company.....
 Address.....